

کتاب شکرستان
در نحوی زبان پارسی
تصنیف
یونس اوکسفردي

A
G R A M M A R

OF THE
PERSIAN LANGUAGE,

BY THE LATE
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FELLOW OF UNIVERSITY COLLEGE, OXFORD, AND OF THE
ROYAL SOCIETIES OF LONDON AND COPENHAGEN.

چو عندلیب فصاحت فروشد ای حافظ
تو قدر او بسخن گفتن دری بسکن

THE FIFTH EDITION, REVISED.
WITH AN INDEX.

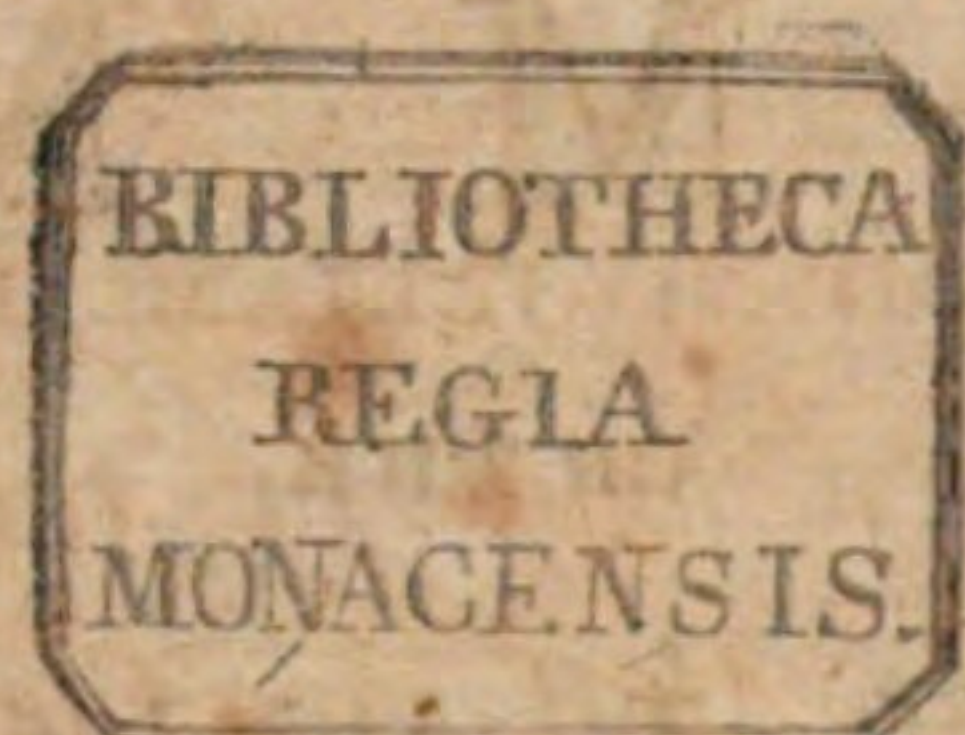
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ADVERTISEMENT

TO THE

FIFTH EDITION.

THE name of Sir WILLIAM JONES, as an Oriental scholar, has long been held in the highest estimation: one proof of which is, that, in the short space of thirty years, the following Grammar has been printed five times. To say any thing in this place, by way of encomium on its excellent and learned Author; or to descant on the merits of this work, would be to insult the understandings of the literati: yet, with respect to the present edition, it must be observed, that the greatest care has been taken to revise it by the several former editions, and to correct the literal errors, a small number of which had unavoidably crept into it. A few elucidatory notes have been added, and a new NUSTALEEK Type has been adopted, in preference to the NISKHI hand, which necessity compelled the editors of the preceding editions to make use of.

May, 1801.

S. Rousseau.

THE

P R E F A C E.

THE Persian language is rich, melodious, and elegant; it has been spoken for many ages by the greatest princes in the politest courts of Asia; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our public libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light; but if we consider the subject with a proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatic writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahommed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments; like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse
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a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining reputation, if they had contributed to beautify and

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enlighten the vast temple of learning, instead of spending their lives in adorning only in its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: a few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate, that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a very fine passage
from

from Sadi, whom he compares to Petrarch; if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero, must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the memory of one man, pro-

* Afcham.

duced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their composition to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahommedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light succeeded the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually
decaying

decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give, peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: if pains
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and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him; his dictionary of the Asiatick languages is, perhaps, the most laborious compilation that ever was undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where

where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it; and they would, perhaps have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magic wand which brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave

the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps,
be

be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed; the manners and sentiments of the eastern nations will be perfectly known; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago; but I would not present my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original

original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw it self from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactick works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquires into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher*, the most learned divine †, and the most laborious scholar of the present age ‡.

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems

* See Hermes.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English language.

extracted from the classical writers of Persia ; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure *.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons ; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor † at Oxford, has promoted my studies with

* See the *History of the Persian Language, a Description of Asia, and a Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

that candour and benevolence which so eminently distinguish him ; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman* for the little knowledge which I have happened to acquire of the Persian language ; and that my zeal for the poetry and philology of the Asiatics was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learned may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs : he needs not burden his mind with those that deviate from the common

* Baron REVISKI.

form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert, from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently.

The first book that I would recommend to him is the *Gulistān* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe; the manuscripts of this book are very common;

common ; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, some of which cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness ; let him then lay aside the original, and, after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary : let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images.

The

The most excellent book in the language is in my opinion the collection of tales and fables called *Anvah Soheili* by Aufsein Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded, that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, than one period often contains both languages, wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, “The true law is right reason, conformable to the nature of things; which calls us to duty by commanding, deters us from sin by forbidding* ;” but as we may suppose the Latin and English to be connected in the following sen-

* See Middleton's Life of Cicero, vol. III. p. 351.

tence,

tence, *The true lex is recta ratio, conformable naturæ,*
“ *which by commanding vocet ad officium, by forbidding à*
“ *fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it; the Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined, that the modern kings of Persia were fond of speaking it in their courts: in short there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish may not travel with satisfaction, or transact the most important affairs with advantage and security.

As

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy *.

* Sir W. Jones acquaints us, in a former edition of this Grammar, that since his professional studies had wholly engaged his attention, and induced him not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from his memory, he committed the conduct and revival of that edition of his Grammar, and the composition of the Index to Mr. Richardson, in whose skill he had a perfect confidence.

کتاب

شکرستان

نحوي زبان پارسي

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

A

Alif

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif	ا	ا	ا	ا	A
Ba	ب	ب	ب	ب	B
Pa	پ	پ	پ	پ	P
Ta	ت	ت	ت	ت	T
Sa	ث	ث	ث	ث	S
Jeem	ج	ج	ج	ج	J
Ché	چ	چ	چ	چ	Ch
Hha	ح	ح	ح	ح	Hh
Kha	خ	خ	خ	خ	Kh
Dal	د	د	د	د	D
Zal	ذ	ذ	ذ	ذ	Z
Ra	ر	ر	ر	ر	R
Za	ز	ز	ز	ز	Z
Zha	ژ	ژ	ژ	ژ	Zh
Seen	س	س	س	س	S
Sheen	ش	ش	ش	ش	Sh
					Sfaud

	IV.	III.	II.	I.
	FINALS.	INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.
Sfaud	ص	ص	ص	Sf
Zzaud	ض	ض	ض	Zz
To	ط	ط	ط	T
Zo	ظ	ظ	ظ	Zz
Aine	ع	ع	ع	A
Ghine	خ	خ	خ	Gh
Fa	ف	ف	ف	F
Kauf	ق	ق	ق	K
Kaf	ک	ک	ک	K
Gaf	گ	گ	گ	G
Laum	ل	ل	ل	L
Meem	م	م	م	M
Noon	ن	ن	ن	N
Vau	و	و	و	V
Ha	ه	ه	ه	H
Ya	ی	ی	ی	Y, ee, i
Lam-alif	لا	لا	لا	

The

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ burk *a leaf*, داورى daverree *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ب پ ت since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian بار پير and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound as a س or *s*, as ابو ليث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience;

nience ; but it is useful in showing the origin of words as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following letters, *ح ق غ ع ظ ط ض ص* which are seldom used in words originally Persian.

ج and *چ*

The first of these letters answers to our soft *g* in *gem*, which a Persian would write *جم* or to our *j* in *jar* *جار*: the second of them *چ* sounds exactly like our *ch* in the words *cherry, cheek*; as *چرکس* Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as *حال* hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a, o, or u* in the Tuscan dialect, as *خان* chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travel-

lers call him, nor the *han*, as Voltaire will have it, but the *خان* khán, or cán, with an aspirate on the first letter.

د answers exactly to our *d* in *deer* دیر

This letter, which the Arabs pronounce *dh*, has in Persian the sound of *z*; and is often confounded with it: thus they write *گذشتن* and *گزشتن* *guzushtun* to *pass*: It is seldom used but in Arabic words: though it sometimes occurs in words purely Persian, as *آذربایجان* Azarbiján the province of Media, so called from *آذر*, an old word for *fire*, because the adorers of fire, if we believe the Asiatic historians, first built their temples in that province.

ر and the three liquids *ن م ل* are pronounced exactly like our *r, l, m, n*; as *آرام* arám *rest*, *لال* láléh *a tulip*, *مار* már *a serpent*, *نان* nan *bread*. But *ن* before a *ب* has the sound of *m*, as *کمبر* kumbed *a tower*, *عنبر* amber *ambergris* *.

* Whenever *ن* precedes *ب* it likewise takes the sound of *m*; as *پنپلو* yampuloo *a weekly market*. Sometimes, however, *ن* before *ب* retains its original sound; as, *آنبار* aunbaur *that time*.

ز has the found of our z, as لاله‌زار lalehzár a bed of tulips.

ش This letter has the found of our s in the words *pleasure, treasure*; and corresponds precisely with the soft g of the French in *gens*, or their j in *jour*. It may be expressed in our characters by zh, as زاله zháleh *hail, dew*; for it has the same relation to z which sh has to s.

ش and س are our s and sh, as سلیم شاه Selim sháh *king Selim*.

ط ظ ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are sometimes confounded with other letters; thus ص differs little from س as صدور Saddar *the name of a Persian book*; but the politer and more learned Persians pronounce it Swaddar; and ط has nearly the same found with ت, but somewhat stronger, as عطر otr *essence*; a word often used in English, since our connection with India, to denote

denote the precious perfume called *otter of roses*. The word is Arabic, as the letters ع and ط sufficiently prove. ض and ط differ very little from ز; but they are pronounced more forcibly, and may be expressed by zz, as نظامی Nezzámi the name of a poet; خضر Khezzur the name of a prophet in the eastern romances, the same as the Scripture Elijah.

غ and ع

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*: but in Persian it is a sort of vowel, and answers to our broad *a* if it be placed before ا; as, عابد abid *an adorer*; but if ا but do not follow this letter, then it answers sometimes to our *e*, as, عفاطت ef-fautet *a shepherdess*: sometimes it has the sound of *i*, as, عیشة ishrit *pleasure*; it takes the sound of *o*, as, عطر otr *perfume*: of *u*; as, عزموت uzeemut *a resolution*: also of short *a*, as, عرب arub *an Arabian*. As to غ it is commonly pronounced in Persia like a guttural or aspirated *g*; as غلام gholám *a boy, a servant*.

ف

ف has the sound of *f* in *fall*, as فال an omen.

ک and ق

ق is another harsh Arabic letter, but in Persian it is often confounded with ک, which has the sound of our *k*, as کرمان *Kermán the province of Carmania*; قاف *Kaf a fabulous mountain in the Oriental tales.*

گ

When ک has three points or a dash above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and گ *g* can be learned only by use: thus they often write کلاب *rose-water*, and pronounce it *gulab*.

ن م ل

See the remark on ر. These letters are the liquids *l, m, n, r.*

ه

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*; which is pronounced almost like *beár*; هرات *Herat a city in the province of Corasan*, which the Greeks call *Aria*; ه therefore is the *h* of the French in

c

honnête,

honnate, whence came our *honest* without an aspiration. At the end of a word it frequently sounds like a vowel, as ك ke, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

THE long vowels are ا و ي, and may be pronounced as *a*, *o*, *ee*, in the words *call*, *stole*, *feed*; خان as, *khán a lord*, اورا *ora to him*, نیز *neez also*; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as ب ba or be, بی be or bi, بو bo or bu; thus,

اگر آن ترک شیرازی بدست آرد دل مارا
 بنحال هندویش بخشم سمرقند و بخارا را

Ager ân turke Shirázee beduft áred dile márau.

Bekhále hinduish bukhshem Sumurcund u Bokhárarau.

The mark ُ placed above a consonant shows that the syllable ends with it, as سمرقندی Su-mur-cundee, a native of Samarcand; the first of which syllables is short, the second and third long by position, and the last long by nature:

but

but this belongs to the prosody. The short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Mudda, ~ Humza, and Tushdeed ~; the two first of which are most common.

Mudda above an *ā*, gives it a very broad sound, as آن *aun that*; Humza supplies the place of *ی* in words that end in *o*: it therefore sometimes represents the article, as *نامے* *nāmei a book*, or denotes the former of two substantives, as *مَشکِ نَافے* *nāfei mūshk a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as *داده* *dādeī* which would regularly be *داده ای* *dā-deh-ee thou hast given*. Tushdeed shews a consonant to be doubled, as *تُرّ* *turreh a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowel omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *son, bird, mother*, which a Mohammedan would write without any vowel, *sn, bd, mthr*, thus the Persian word *بد* may be pronounced like our *bud*.

Vau و and Ya ي are often used as consonants, like *v* and *y*; thus, وان Van *a town in Armenia*; جوان *juvan juvenis, giovane, young*; يـمـن Yumun, that province of Arabia which we call *the happy*; خـدایـار Khodayar, a proper name signifying *the friend of God*. و before *l* loses its sound, as خوان *khán a tea board or tray, also a table*.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatic and European characters; it is an ode by the Poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می بقی که در جنت نخواهی یافت
کنار آب رکناباد و گلگشت مصلاًرا

Budch fákee mye bákee keh der junnut nukháhee yaft,
Kunáre ábe ruknabád va gulgushte musullára.

فغان

فغان کین لولیان شوخ شیرینگار شهر آشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fughan keen luli-yan shokhe sheereengare shuhráshob
Chunán burdunde subr az dil keh turkan kháne yugmára.

ز عشق ناتمام ما جمال یار مستغنیست
بآب و رنگ و خال و خط چه حاجت روی زیبارا

Ze ishke nátemáme má jemale yare mustughneest
Beâb u reng u khál u khatt cheh hájet ru-ye zébara.

حدیث از مطرب و می گو و راز دهر کمتر جو
که کس نکشود و نکشاید بحکمت این معمارا

Hadees az mútreb u mye gu va raze dehre kumter jú
Keh kus nekshud u nekshayed behikmet een mo-ammára.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پرده عصمت برون ارد ز لیلخارا

Men az ân hufne rozefzun keh yusuf dashte danistum
Keh ishk az perdéi ismet u burun ared zuleikhára.

نصیحت گوش کن جاتا که از جان دوستر دارند

جوانان سعادتمند پند پیر دابارا

D

Nafeehet

Naseehet góshe kun jana keh az ján dofter darend
Juvánáne faádetmende pende peere danára.

بدم گفتم و خرسندم عفاک الله نکو گفتم
جواب تلخ میزید لب لعل شکر خوارا

Bedem guftee va khursendem afak allah neku guftee
Javabe telkhe mayzeibed lebe lâle shekerkhára.

غزل گفتم و در سفتی بیا و خوش بخوان حافظ
که بر نظم تو افشاند فلک عقد شریارا

Ghazel guftee va durr suftee beya va khush bukhán Hafiz
Keh ber názme to effháned felek akde fûry-yara.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as **لا** lamalif, compounded of **ل** *l*, and **ا** *a*, in the word **مصلا** mofella : but the most usual combinations are formed with **خ چ ح** which have the singular property of causing all the preceding letters to rise above the line, as **بخارا** bokhára, **نخچیر** nakhcheer, **تصییح** tas-héeh. The letters that precede **م** *m* are also sometimes raised.

The

The Arabic characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the *نسخی* Nuskhee, the *تعلیق* Tâleek, or *hanging*, and the *شکسته* Shekeste, or *broken*. Our books have hitherto been printed in the Nuskhee hand, and all Arabic manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâleek, which answers to the most elegant of our Italic hands, and in which this edition of the Grammar is printed. As to the Shekeste, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS, AND FIRST OF GENDERS.

THE reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *puser* *a boy*, کنیز *kuneez* *a girl*, or are distinguished by the words نر *ner* *male*, and ماده *madeh* *female*; as شیر نر *shayre ner* *a lion*, شیر ماده *shayre madeh* *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق *mashuk* *a friend*, amicus, معشوقه *mashuka* *a mistress*, amica, as in this verse:

گل در بر و می بر کف و معشوقه بگاموست

Gûl der ber u mye ber kuf u mashuka bekamuft.

Flowers are in my bosom, wine in my hand; and my
mistress yields to my desire.

* When this word شیر is pronounced like the English *share*, (*portion*,) it signifies *a lion*; but if it be pronounced like the English word *sheer*, then it signifies *milk*.

but

but in general, when the Persians adopt an Arabic noun of the feminine gender, they make it neuter, and change the final ة into ت; thus "نعمت nimet *a benefit* is written نَعِمَت: and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر *pufer a child.*

Dative and Acc. پسر را *puserra to a child, or the child.*

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن *gul chiden to gather a flower, that is, any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید *gulra chid he gathered the flower, that is, the particular flower.* There is no genitive case in Persian, but when two substantives of different meanings come together, a kesra or short e (ـ) is

is added in reading to the former of them, and the latter remains unaltered, as *مشك ختن* *the musk of Tartary*, which must be read *mushke Khoten*. The same rule must be observed before a pronoun possessive; as *پسر من* *pusere mun my child*: and before an adjective; as *شمشير تابناک* *shumshire tabnak a bright scymitar*. If the first word ends in *ا* or *و*, the letter *ي* is affixed to it as *پاشا* *pasha a basha*, *پاشاي موصلي* *pashái Mousel the basha of Mousel*, *ميوها* *mi-vaha fruits*, *ميوهاي شيرين* *mivahái shireen sweet fruits*; *زانو* *zaunoo a knee*, *زانوي شما* *zaunooe shuma your knee*: if nouns ending in *ه* come before other nouns or adjectives, the mark 'Hamza' is added to them, as *چشمه حيوان* *chushméi heyván the fountain of life*.

The other cases are expressed for the most part, as in our language, by particles placed before the nominative, as

Vocative, *اي پسر* *ai puser O child*.

Ablative, *از پسر* *az puser from a child*.

The poets, indeed, often form a vocative case by adding *ا* to the nominative, as *ساقيا* *fakia O cup-bearer*, *شاه* *shaha O king*; thus Sadi uses *بلبلا* *bulbula* as the vocative of *بلبل* *bulbul a nightingale*.

بلبلا

بلبلا مشرود بهار پیار
خبر بد بیوم باز بکزار

Bulbula muzhdehe buhaur bi-yaur,
Khubure bud beboom bauz bukzaur.

Bring, O nightingale, the tidings of spring; leave all
unpleasant news to the owl.

In some old compositions the particle *مر* *mur* is prefixed
to the accusative case; as *مر اورا دیدم* *mur ora deedum*
I saw him; but this is either obsolete or inelegant, and is
seldom used by the moderns.

The reader, who has been used to the inflexions of
European languages, will, perhaps, be pleased to see an
example of Persian nouns, as they answer to the cases in
Latin:

گل *gul a rose, rosa.*

Singular.

Plural.

Nom.	گل <i>a rose, rosa.</i>	گلها <i>roses, rosæ.</i>
Gen.	گل <i>of a rose, rosæ.</i>	گلها <i>of roses, rosarum.</i>
Dat.	گلا <i>to a rose, rosæ.</i>	گلها <i>to roses, rosis.</i>
Acc.	گلا <i>the rose, rosam.</i>	گلها <i>the roses, rosas.</i>
Voc.	ای گل <i>O rose, ô rosa.</i>	ای گلها <i>O roses, ô rosæ.</i>
Poet.	گلا	
Abl.	گل <i>from a rose, rosâ.</i>	گلها <i>from roses, rosis.</i>

بلبل.

بلبل *bulbul a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet. بلبل) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساقی پیار باده که آمد زمان گل
تا بشکنیم توبه دگر در میان گل
حافظ وصال گل طلبی همچو بلبلان
جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches ;
let us again break our vows of repentance in the midst of
the roses. O Hafiz, thou desirest, like the nightingales,
the presence of the rose: let thy very soul be a ransom for
the earth where the keeper of the rose-garden walks !

I shall

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the oriental style; and will be more easily retained in the memory than rules delivered in mere prose.

OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *ي* to a noun, which restrains it to the singular number; as گلی *gulee a single rose*;

رستم یباغ صبحدمی تا چینم گلی
آمد بگوش ناکهم آواز بلبل

One morning I went into the garden to gather *a* rose, when on a sudden the voice of *a* nightingale struck my ear.

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

می خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in *ه* the idea of unity is expressed by the mark Humza, as چشمه *chushmei a single fountain* *.

* Whenever *ا* is placed before *ه* at the end of a noun, the idea of unity is expressed by *ی* as راهی *rahee a way, road, path*.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding ان or ٔ to the singular : but these terminations are not, as in many languages, wholly arbitrary ; on the contrary, they are regulated with the utmost precision. The names of animals form their plural in ان, as

گرک gurk *a wolf.*

گركان gurkan *wolves.*

پلنک pelenk *a tyger.*

پلنكان pelenkan *tygers.*

but words which signify things without life make their plurals by the addition of the syllable ٔ, as

بال bal *a wing.*

بالها balha *wings.*

ساحل fahil *a shore.*

ساحلها fahilha *shores.*

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج و گردابی چنین نایل
کجا دانند حال ما سبکباران ساحلها

The night is dark ; the fear of the waves oppresses us, and the whirlpool is dreadful ! How should those, who bear light burdens on the shores, know the misery of our situation.

There

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in *ه* as well as in *ان*, as *شتر* *shütür* a camel, *شترها* *shütürha* and *شتران* *shütüran* camels; and on the other side, the names of things sometimes have plurals in *ان*, as *لب* *leb* a lip, *لبان* *leban* lips.

Names of persons ending in *ا* or *و* form their plurals in *ان*, as *دانا* *dana* a learned man, *دانایان* *danayan* learned men; *الو* *aloo* a plum, *الویان* *alooyaun* plums: and those that end in *ه* are made plural by changing the last letter into *گان* *gan*, as *بچه* *bucheh* an infant, *بچهگان* *buchugan* infants; and sometimes by adding *گان* as a separate syllable; thus, *فرشته* *furishte* an angel, *فرشتهگان* *furishte gan* angels.

If the name of a thing ends in *ه*, the final letter is generally absorbed in the plural before the syllable *ه*, as *خانه* *khaneh* a house, *خانهها* *khanha* houses.

In some modern Persian books, as the life of Nader Shah and others, the plural often ends in *ات* or in *جات* if the singular has a final *ه*.

Sing.	Plur.
<i>نوازش</i> <i>nüwazish</i> a favour.	<i>نوازشات</i> <i>nüwazishat</i> favours.
<i>قلعه</i> <i>kalat</i> a castle.	<i>قلعجات</i> <i>kalajat</i> castles.

but

but these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabic substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* a vice, عيبا *aibha* and عوايب *avaib* vices; قلعه *kalah* a castle, قلعا *kalaha* and قلاع *kallaä* castles; نايب *nayib* a viceroy, plur. نواب *navab*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabic; and if the learner will follow my advice, he will peruse with attention the Arabic grammar of Erpenius * before he attempts to translate a Persian manuscript.

* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabic odes and elegies, which they have explained in excellent notes; but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.—But since the above works are not to be procured without a very great expence, we beg the Oriental student to read with attention the Arabic Grammar of Mr. Richardson, who took great pains to render the acquirement of that difficult language easy and pleasant.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparifon. The positive is made comparative by adding to it *تر*, and superlative by adding **ترین*, as

خوب khub *fair*, *خوبتر* khubter *fairer*, *خوبترین* khubterin *fairest*.

Our *than* after a comparative is expreffed by the prepo-
fition *از* az, as

بیاض روی تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more fplendid than the cheek
of day: the blacknefs of thy locks is darker than the
hue of night.

ماه نیکوست ولی روی تو زیباتر از وست
سرو دلخوست ولی قد تو دلخوتر از وست

The moon is bright, but thy face is brighter than it: the
cyprefs is graceful, but thy fhape is more graceful than
the cyprefs.

* The Arabic adjective بلند bulund *bigb, fublime*, is compared by the Perfians
thus; Comp. بلندر bulundur or بلندتر bulundtur *bigger, more fublime*; Superl.
بلندترین bulundurin or بلندترین bulundturin *biggeft, moft fublime*.

An adjective is sometimes used substantively, and forms its plural like a noun, *حکیمان* hhakeeman *the wise*; if it be a compounded adjective, the syllables *ان* and *را* denoting the plural number of the oblique case, are placed at the end of it, as *صاحب‌دل* fahibdil; *an honest man*; oblique *صاحب‌دل‌را* fahibdilra: plural *صاحب‌دلان* fahibdilan, oblique *صاحب‌دلان‌را* fahibdilanra; as

فرو مانند پری رویان ز آن عارض
خجل گشتند سمن بویان ز آن گاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من mun *I.*

Sing. *من* mun *I.*

Oblique, *مرا* merá *me.*

Plur. *ما* ma *we.*

ما را mára *us.*

تو to *Thou*.

Sing. تو to *thou*. Obl. ترا tura *thee*.

Plur. شما shumá *you or ye*. شما را shumará *you*.

او o *He*.

Sing. او o *he, she, or it*. Obl. او را óra *him, her, or it*.

Plur. ایشان ishán *they*. ایشان را ishánra *them*.

The poets often use ایشان for شان, as

همیرفتم و کوفتم مغز شان
تہی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition او is often changed into و or وِ or اوی oë, as

چون شاه جهاندار بنمود روی
زمینرا پیوسید و شد پیش اوی

When the king of the world shewed his face, the general kissed the ground, and advanced before him. *Furduśi*.

Sometimes after the preposition ب in, the letter و is inserted to prevent the hiatus, as بدو bedo for باو beö in it;

it; the same may be observed of بدان *bedân* for بآن *bēân* *in that*, بدین *bedeen* for باین *in this* *.

The possessive are the same with personals, and are distinguished by being added to their substantives; as

Sing. دل من *dili mun my heart.*

دل تو *dili to thy heart.*

دل او or او *dili o his or her heart.*

Plur. دلهای ما *dilhaï ma our hearts.*

دلهای شما *dilhaï shuma your hearts.*

Poet.

تآن

دلهای ایشان *dilhaï ishân their hearts.*

Poet.

شان

They are often expressed in the singular number by these final letters م *em*, ت *et*, and ش *esh*, and after an ا or و by ام *am*, ات *at*, and اش *ash*: but after nouns ending in ا *alif* or و *vau* the letter ي *ya* is inserted before the finals ش ت م; as

* In the same manner and from the same motives the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*,

Omne crede diem *tibid* illuxisse supremum.

دلم

دلہم dilem *my heart.*

دلت dilet *thy heart.*

دلش dilesh *his or her heart.*

جامہ ام jámei am *my robe.*

جامہ ات jámei at *thy robe.*

جامہ اش jámei ash *his or her robe.*

مویم mûim *my hair.*

مویت mûit *thy hair.*

مویش mûish *his or her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by **ش ت م** as

خوشا شیراز و وضع بی مثالش
خداوندان کردار از زوالش

Joy be to Shiraz and its charming borders ; O heaven, preserve it from decay !

These oblique cases are joined to any word in the sentence which the poet finds convenient ; thus in the couplet just quoted the pronoun **ش** *it* is added to **زوال** ; so in the following distich, **ت** the dative of **تو** *thou*, is placed after the conjunction **گر** *if*.

بهمی سجاده رنگین کن گرت پیر مغان گوید
که سالک بنخبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom. خودش or خود

Oblique, خود را

خویش or خویشتن

خویشتن را

or خوی

thus we may use

خود من *myself*.

ما خود *ourselves*.

تو خود *thyself*.

شما خود *yourselves*.

او خود *his or herself*.

ایشان خود *themselves* *.

* I here use *bis self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*; according to Locke's definition of it, "*Self* is that conscious thinking thing, which is sensible or conscious of pleasure and pain, capable of happiness and misery:" if this observation be just, the Arabs have exactly the same idiom, for their *نفس* *soul*, answers precisely to our *self*, as

صبی رمی نفس فی نهر "a boy threw *bis self* into a river."

خود

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.

Plur.

خود آمد *ipse veni.*

خود آمدیم *ipsi venimus.*

خود آمدی *ipse venisti.*

خود آمدید *ipsi venistis.*

خود آمد *ipse venit.*

خود آمدند *ipsi venerunt.*

The word خود seems to be redundant in the following beautiful lines of Sadi,

دانی چه گفت مرا آن بلبل سحری
تو خود چه آدمی کنز عشق بینجری

Dost thou know what the early nightingale said to me;

“What sort of man art thou, that canst be ignorant

“of love?”

When خود is used as a pronoun possessive, it answers to the Greek *σφέτερος*, and signifies *my, thy, our, your, his* or *her*, and *their*, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرّم راز دل شیدایی خود
کس نمی بینم ز خاص و عارم

I see

I see no man, either among the nobles or the populace to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

این *this.*

Sing. این *this.*

Oblique cases, اینرا

Plur. اینان *these.*

اینانرا

or اینها

or اینهارا

آن *that.*

Sing. آن *that.*

Oblique cases, آنرا

Plur. آنان *those.*

آنانرا

or آنها

or آنها را

When این *een* is prefixed to a noun, so as to form one word, it is frequently changed into ام *im*, as امشب *im-shub to-night* ;

تعالی اللہ چه دولت دارم امشب

که آمد ناکہان دلدارم امشب

Heaven ! how great is my happiness this night ; for this night is my beloved come unexpectedly !

and امروز *imroz to-day* ;

روز عیش و طرب وعید صیامت امروز

کام دل حاصل وایام بکامست امروز

“ This

"This day is a day of mirth, and joy, and the feast of
 "spring; this day my heart obtains its desires, and
 "fortune is favourable."

The words *آن* and *از آن* prefixed to pronouns *personal*,
 change them into *possessives*, and are read with a short vowel,
ani to or *ex ani to*, *thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne of Egypt
 is *thine*.

The relatives and interrogatives are supplied by the in-
 variable pronouns *که* *ke* and *چه* *che*, of which the former
 usually relates to persons, and the latter to things: in the
 oblique cases of these pronouns the final *ه* is, for the most
 part, absorbed before the syllable *را*, as

Nom. *که* *who*. Oblique, *که را* or *را* *whom*.
چه *which*. *چه را* or *را* *which*.

چی and *کی* are interrogatives, and are very often
 joined to the verb, as *چیست* *who is it?* *چیست*
what is it?

یا رب آن شاهوش ماه رخ زهره چین
 در یکتای که و کوهر یکدانه کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

kudám is also an interrogative pronoun, as

میںخواره و سرکشتہ و رندیم و نظرباز
وانکس کہ چنین نیست در این شهر کدام است

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who* is there in this city that has not the same vices?

Our *soever* is expressed in Persian by *هر* or *هران* prefixed to the relatives, as

whosoever. *هرانکه* and *هرکه*
whatsoever. *هرانچه* and *هرچه*

OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and

and but three changes of tenses; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles *می* and *همی*, or of the auxiliary verbs *هستن* or *بودن* *to be*, and *خواستن* *to be willing*. The passive voice is formed by adding the tenses of the verb substantive *شدن* to the participle preterite of the active; *خوانده شد* *it was read*. The inflections of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن to be.

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

Indicative Mood, Present Tense.

Sing. *ام* *I am.*

ای *thou art.*

است *he is.*

Plur. *ایم* *we are.*

اید *ye are.*

اند *they are.*

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial *ا* alif; as with pronouns,

Sing.

Sing. منم *ego sum.* Plur. ما *nos sumus.*
 تویی *tu es.* شما *vos estis.*
 اوست *ille est.* ایشانند *illi sunt.*

With adjectives,

شادم *I am glad.* شادیم *we are glad.*
 شادی *thou art glad.* شادید *you are glad.*
 شادست *he is glad.* شادند *they are glad.*

The negatives are formed by prefixing *نه* or *ز*, as *نه* *am* *I am not*, &c. but *نه* *است* is commonly written *نیست* *there is not*, as

راهیست که هیچگاه کناره نیست
 آنجا جز آنکه جان بسیارند چاره نیست

“The path of love is a path to which there is no end, in
 “which there is no remedy for lovers, but to give up
 “their souls.” *Hafiz.*

Second Present from the defective *هستن* *to be.*

Sing. هستم *I am.* Plur. هستیم *we are.*
 هستی *thou art.* هستید *you are.*
 هست *he is.* هستند *they are.*

Preterite.

Preterite.

Sing.

بودم *I was.*
بودی *thou wast.*
بود *he was.*

Plur.

بودیم *we were.*
بودید *you were.*
بودند *they were.*

Preterite Imperfect.

بودم می بودی می بود &c.

Compound Preterite.

بوده ام *I have been.* بوده ایم *we have been.*
بوده ای or بوده *thou hast been.* بوده اید *you have been.*
بوده است *he has been.* بوده اند *they have been.*

Preterpluperfect.

بوده شدم *I had been.* بوده شدیم *we had been.*
بوده شدی *thou hadst been.* بوده شدید *you had been.*
بوده شد *he had been.* بوده شدند *they had been.*

Future.

خواهم بود *I will be.* خواهیم بود *we will be.*
خواهی بود *thou wilt be.* خواهید بود *you will be.*
خواهد بود *he will be.* خواهند بود *they will be.*

K

Imperative.

Imperative.

Sing.

Plur.

باش or بو *be thou.*
 باد or باشد *let him be.*

باشیم *let us be.*
 باشید *be ye.*
 باشند *let them be.*

Subjunctive or Aorist

باشم or بوم *I be.*
 باشی or بوی *thou beest.*
 باشد or بود *he be.*

باشیم or بویم *we be.*
 باشید or بوید *you be.*
 باشند or بوند *they be.*

Potential.

بودمی *I would be.*
 بودی *thou wouldst be.*
 بودی *he would be.*

بودیم *we would be.*
 بودید *you would be.*
 بودند *they would be.*

Future Subjunctive.

بوده باشم *I shall have been.*
 بوده باشی *thou shalt have been.*
 بوده باشد *he shall have been.*

بوده باشیم *we shall have been.*
 بوده باشید *you shall have been.*
 بوده باشند *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*
 Preterite, بودن شدن *to have been.*

Participles.

باشا *being.*بوده *been.*

شدن

شدن *to be.*

used in forming the Passive Voice.

Indicative Present.

Sing.

Plur.

می شوم *I am.*
می شوی *thou art.*
می شود *he is.*

می شویم *we are.*
می شوید *you are.*
می شوند *they are.*

Preterite.

شدم *I was.*
شدی *thou wast.*
شد *he was.*

شدیم *we were.*
شدید *you were.*
شدند *they were.*

Preterite Imperfect.

می شدم می شدی می شد &c.

Compound Preterite.

شده ام *I have been.*
شده ای or شده ای *thou hast been.*
شده است *he has been.*

شده ایم *we have been.*
شده اید *you have been.*
شده اند *they have been.*

Preterpluperfect.

شده بودم *I had been.*
شده بودی *thou hadst been.*
شده بود *he had been.*

شده بودیم *we had been.*
شده بودید *you had been.*
شده بودند *they had been.*

Future.

Future.

Sing.

Plur.

I will be. خواهم شد

we will be. خواهیم شد

thou wilt be. خواهی شد

you will be. خواهید شد

he will be. خواهد شد

they will be. خواهند شد

Imperative.

be thou. شو

we be. شویم

let him be. شود

you be. شوید

they be. شوند

Subjunctive, or Aorist.

I be. شوم

we be. شویم

thou beest. شوی

you be. شوید

he be. شود

they be. شوند

Infinitive.

to be. شدن

to have been. شده بودن

Participles.

being. شو

having been. شده

خواستن

خواستن or خوایدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*

Plur. خواهیم *we will.*

خواهی *thou wilt.*

خواید *you will.*

خواهد *he will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabic مصدر *másdar* or *the source*.

All regular infinitives end in یدن, as رسیدن *to arrive*, نالیدن *to grieve*, ترسیدن *to fear*.

The third person of the preterite is formed by rejecting ن from the infinitive, as رسید *he arrived*, نالید *he grieved*, ترسید *he feared*.

گفتم مگر صبا زچمن رسید
با کاروان مشک ز راه خشن رسید

I.

I said,

I said, is the zephyr breathing from the garden ? or a caravan of musk coming from Khoten ?

The letter *ب* prefixed to this tense is often redundant, as
 ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles *می* or *بھی*, as *رسید* or *میرسید* *he was arriving.*

In the third persons the imperfect tense is sometimes expressed by adding *ی* to the preterite, as *نالیدی* *he was grieving*, *نالیدندی* *they were grieving* : this form is very common in prose, as

بظرب و نشاط مشغول بودند و نغمه ترانه از زبان چنگ
 و چغانه استماع نمودندی

“ They were immersed in pleasure and delight, and were
 “ constantly listening to the melody of the lute, and of
 “ the cymbal.”

The same letter *ی* added to the first and third persons of the past tense forms the potential mood, as *نالیدمی* *I might, could, should, or would grieve*, *نالیدیمی* *we might, &c. grieve* ; so Ferdusi in a love-song,

شبی در برت گر بر آسودمی
 سر فخر بر آسمان سودمی

“ If

“If I could sleep one night on thy bosom, I should seem
“to touch the sky with my exalted head.”

and Hafiz,

آن طره که هر جعدش صد نافه چین ارزد
خوش بودی بویش از خوشخوی

“Those locks, each curl of which is worth a hundred
“musk-bags of China, would be sweet indeed if their
“scent proceeded from sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسید *arrived*, پاشیده *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

هم جان بدان دو نرکس جادو سپرده ایم
هم دل بدان دو سنبل هندو نهاده ایم

We have given up all our souls to those two enchanting narcissus's (eyes), we have placed all our hearts on those two black hyacinths (locks of hair.)

The

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
عذار مغپچگان راه آفتاب زده

“The brightness of the cup and the goblet obscures the
“light of the moon; the cheeks of the young cup-
“bearers steal the splendour of the sun.”

In the ode from which this couplet is taken every distich ends with the word زده for زد *he struck*.

In composition the infinitive is contracted by rejecting *ن*, as *خواهم شد* as *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around;
the old world will again be young.

This

This short infinitive is likewise used after impersonal verbs, as *کردن* *it is possible to do*; *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد گوهر مقصود
خیال تست که این کار بیحواله بر آید

“It is impossible to attain the jewel of thy wishes by thy
“own endeavours; it is a vain imagination to think
“that it will come to thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه گردار شماست
بر آنجا گردار نیکو باید کماشت

“The life of man is a journal, in which he must write
“only good actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive*: the letter *ر* is often prefixed to the imperative, as *گو* *say thou*; *ترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ایا شاه محمود کشور کشای
زمن گر نترسی بترس از خدای

M

خیزیدی

خيزیدی چرا خاطر تیز من
نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God ! why hast thou inflamed my wrathful temper ? dost thou not dread my blood-dropping sword ?

It must be here observed, that the negative *نه* and *ن* are changed in the imperative into *م* and *مه*, as *مپرس* *do not ask* ;

درد عشقی کشیده ام که مپرس
نهر بجز پخشیده ام که مپرس

“ I have felt the pain of love ; *ask not* of whom ; I have
“ tasted the poison of absence ; *ask not* from whom.”

Before verbs beginning with *ا* alif the letters *ن* and *مه* are changed into *می* and *بی*, as before *آ* are used *بیار* *bring thou*, *میار* *do not bring* ;

ساقیا ساغر شراب بیار
یکدو ساغر شراب ناب بیار

“ Boy, *bring* a cup of wine ; *bring* a few more cups of
“ pure wine.”

گو شمع میارید در این جمع که اشب
در مجلس ما ماه رخ دوست تماشاست

در مجلس ما عطر میامیز که جانرا
هر دم ز سر زلف تو خوش بوی مشاست

“ Say, *bring no* tapers into our assembly, for this night
“ the moon of my beloved’s cheek is at its full in our
“ banquet ; *sprinkle no* perfume in our apartment, for
“ to our minds the fragrance that constantly proceeds
“ from thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, گیتی *mirth-exciting* ; افروز *inflame thou* ; عشرت انگیز *world-inflaming*, *Getiafrose*, the name of a fairy in the Persian tales translated by Colonel Dow*.

The participles of the present tense are formed by adding رسنده or رسان to the imperative, as رسنده and رسان *arriving* ; which last participle is often used for a noun of action, as بازنده *a player*.

* The “ Tales, translated from the Persian of Inatulla of Dehli,” in two volumes, 1768, by Colonel Dow, are very erroneous, insomuch, that there are several tales inserted which are not to be found in the original, and many others omitted, or much altered. In consequence of this, Jonathan Scott, Esq. Persian Secretary to Warren Hastings, Esq. when Governor General of Bengal, and translator of Ferishta’s History of Dekkan and of the Reigns of the later Emperors of Hindoostan, undertook the translation of the whole work, which he published in three volumes in 1799, under the title of “ Bahar-Danush, or, Garden of Knowledge: An Oriental Romance : Translated from the Persian of Einaiut Oollah :” But in this translation Mr. Scott has omitted six stories, for which he has given a sufficient reason in the appendix to his last volume. This work we earnestly recommend to the perusal of the Persian student.

From

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي come thou*, *آيم I may or will come*.

چو آفتاب مي از مشرق پياله بر آيد
زباغ عارض ساقى هزار لاله بر آيد

“ When the sun of the wine shall rise from the east of
“ the cup, a thousand tulips will spring from the gar-
“ den of the cup-bearer's cheek.”

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the
“ wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English : this will be seen more clearly in the following example taken from the life of Nader Shah ;

بر دانايان رموز آگاهي و دقيقه يابان حکمتهاي آلهي اوضح
است که در هر عهد و اوان که اوضاع جهان مختلف و
پريشان و چرخ ستمگر بکام ستمکيشان کردد خداوند يکانه
که

که مدبر این کارخانه و مقلب اوضاع زمانه است از فیض
 بی منتزای خود سعادتمند را موید و در عرصه گیتی
 مبسوط الید کند که بمرام مراحم و رافت بالتیام
 جراحات قلوب ستمیدگان پردازد و مذاق تمنای
 تلخ گمان زهر حوادث را بشهد عدالت
 شیرین سازد

“ It is evident to the discerning and intelligent part of
 “ mankind, that, whenever the affairs of the world
 “ are thrown into confusion, and fortune favours the
 “ desires of the unjust, the great Disposer of events, in
 “ the effusion of his endless mercy, selects some fortu-
 “ nate hero, whom he supports with his eternal favour:
 “ and whom he commands to heal with the balm of
 “ benevolence the wounds of the afflicted, and to
 “ sweeten the bitter draught of their misfortunes with
 “ the honey of justice.”

in which period the words کرد کردed, کند kuned
 پردازد perdázed, and سازد fázed, are the aorist of
 کردیدن kerdiden, کردن kerdén, پرداختن perdákhten,
 and ساختن fakhten, governed by the conjunction که
 that.

The present tense is formed by prefixing *می* or *همی* to the aorist, as *میدانم* *I know*, *میدانی* *thou knowest*, *میداند* *he knoweth*:

ای باد صبا بگذر آنجا که تو میدانی
و احوال دلم به گو پیدا که تو میدانی

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زین خوش رقم که بر گل رخسار میکشی
خطّ بر صحیفه گل کلزار میکشی

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *می* and *همی* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعیش کوش که تا چشم میزنی بر بهار
خزان بهمیرسد و نوبهار می گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing away*.

The

The letter , prefixed to the aorist restrains it to the future tense, as *برسم* *I will arrive*; thus Nakhshabi in his work called *طوطي نامه* or *The Tales of a Parrot*, Night 35,

نخشبى جد و جهد بايد کرد
چونکه مردم بيار خود برسد
هر که در کارها کند جهدي
عاقبت بر مراد خود برسد

O Nakhshabi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *porsidun to ask.*

Indicative Mood, Present Tense.

Sing.	پرسم <i>I ask.</i>	Plur.	پرسیم <i>we ask.</i>
	پرسی <i>thou askest.</i>		پرسید <i>you ask.</i>
	پرسد <i>he asks.</i>		پرسند <i>they ask.</i>
			Simple

Simple Preterite.

Sing.

Plur.

I asked. پرسیدم

thou askedst. پرسیدی

he asked. پرسید

we asked. پرسیدیم

you asked. پرسیدید

they asked. پرسیدند

Compound Preterite.

thou asked. پرسیده ام

thou hast asked. پرسیده ای

or پرسیده

he has asked. پرسیده است

or پرسید است

we have asked. پرسیده ایم

you have asked. پرسیده اید

they have asked. پرسیده اند

Preterite Imperfect.

I was asking. می پرسیدم

thou wast asking. می پرسیدی

he was asking. می پرسید

we were asking. می پرسیدیم

you were asking. می پرسیدید

they were asking. می پرسیدند

Preterpluperfect.

I had asked. پرسیده بودم

thou hadst asked. پرسیده بودی

he had asked. پرسیده بود

we had asked. پرسیده بودیم

you had asked. پرسیده بودید

they had asked. پرسیده بودند

First

First Future.

Sing.

پرسم I shall ask.
 پرسى thou shalt ask.
 پرسند he shall ask.

Plur.

پرسيم we shall ask.
 پرسيد you shall ask.
 پرسند they shall ask.

Second Future.

خواهم پرسيد I will ask.
 خواهى پرسيد thou wilt ask.
 خواهد پرسيد he will ask.

خواهيم پرسيد we will ask.
 خواهيد پرسيد you will ask.
 خواهند پرسيد they will ask.

Imperative.

پرس or پرسى ask thou.
 پرسد let him ask.

پرسيم let us ask.
 پرسيد ask you.
 پرسند let them ask.

Subjunctive or Aorist.

پرسم I may ask.
 پرسى thou mayst ask.
 پرسند he may ask.

پرسيم we may ask.
 پرسيد you may ask.
 پرسند they may ask.

Potential.

پرسيدم I might, &c. ask.
 پرسيدى thou mightst ask.
 پرسيدى he might ask.

پرسيديمى we might, &c. ask.
 پرسيديدى you might ask.
 پرسيدندى they might ask.

o

Compound

Compound Future.

- Sing. پرسیده باشم *I shall have asked.*
 پرسیده باشی *thou shalt have asked.*
 پرسیده باشد *he shall have asked.*
 Plur. پرسیده باشیم *we shall have asked.*
 پرسیده باشید *you shall have asked.*
 پرسیده باشند *they shall have asked.*

Infinitive.

- Present, پرسیدن *to ask*, contracted پرسید
 Preterite, پرسیده بودن *to have asked.*

Participles.

- Present, پرسنده and پرسان *asking.*
 Preterite, پرسیده *asked or having asked.*

Passive Voice.

Indicative Present.

- Sing. پرسیده می شوم *I am asked.*
 پرسیده می شوی *thou art asked.*
 پرسیده می شود *he is asked.*
 Plur. پرسیده می شویم *we are asked.*
 پرسیده می شوید *you are asked.*
 پرسیده می شوند *they are asked.*

Preterite.

Preterite.

- Sing. پرسیده شدم *I was asked.*
 پرسیده شدي *thou wast asked.*
 پرسیده شد *he was asked.*
 Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*
 پرسیده شده بودي *thou hadst been asked.*
 پرسیده شده بود *he had been asked.*
 Plur. پرسیده شده بودیم *we had been asked.*
 پرسیده شده بودید *you have been asked.*
 پرسیده شده بودند *they had been asked.*

Aorist.

- Sing. پرسیده شوم *I may be asked.*
 پرسیده شوي *thou mayest be asked.*
 پرسیده شود *he may be asked.*
 Plur. پرسیده شویم *we may be asked.*
 پرسیده شوید *you may be asked.*
 پرسیده شوند *they may be asked.*

Future.

Future.

- Sing. پرسیده خواهم شد *I shall be asked.*
 پرسیده خواهی شد *he shall be asked.*
 پرسیده خواهند شد *he shall be asked.*
 Plur. پرسیده خواهیم شد *we shall be asked.*
 پرسیده خواهید شد *you shall be asked.*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

- Present, پرسیده شدن *to be asked.*
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing *نـ* or *نـه* to the affirmative in all the tenses, as

- Sing. نمی دانم *I do not know, nescio.*
 نمی دانی *thou dost not know, nescis.*
 نمی داند *he does not know, nescit.*
 Plur. نمی دانیم *we do not know, nescimus.*
 نمی دانید *you do not know, nescitis.*
 نمی دانند *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست
 سہی قدان سید چشم ماہ سیما را

I know

I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love.

Hafiz.

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination *یدن* *eedun*; for originally all infinitives ended in *دن* *dun*, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into *تن* *tun*, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb, may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian *پهلوي* which has the same relation to the modern *دري* or Persic, as the Icelandic has to the Danish, or

the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mohammed, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabic words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed in the following classes: the old infinitives may be found by adding *یدن* eedun to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آختم
آزدن <i>to sow together</i>	آز	آزتم
آزاردن <i>to rebuke</i>	آزار	آزارم
آغوشتن <i>to embrace</i>	آغوش	آغوشتم
آغیشتن <i>to cut</i>	آغیش	آغیشتم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشاندن <i>to sprinkle</i>	افشان	افشانم
افشردن <i>to press</i>	افشر	افشرم
افکندن <i>to throw down</i>	افکن	افکنم
or اوکندن		
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آر and آور	آرم and آورم
بافتن <i>to tinge, to weave</i>	باف	بافتم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
		بودان

Infinitive.	Imperative.	Aorist.
خواندن <i>to read</i>	خوان	خوانم
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buzz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپار and سپر	سپارم and سپرم
ستردن <i>to shave</i>	ستر	سترم
شاندن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشاردن <i>to press</i>	فشار and فشر	فشارم and فشرم
for افشاردن		
فکندن <i>to throw</i>	فکن	فکنم
for افکندن		
گزاردن <i>to perform</i>	گزار	گزارم
کستردن <i>to strow</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشم
کشتن <i>to scatter</i>	کشوف	کشوم

لاندن

Infin.	Imper.	Aorist.
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشاندن <i>to fix</i>	نشان	نشانم
پیشتن <i>to lay down</i> and هشتن	پیش	پیشم

II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن <i>to increase</i> or فرودن	افزای or افزایم	افزایم or افزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy*, drowned in sleep.

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستان	ستایم
سودن <i>to stroke</i>	سای	سایم

Infin.	Imper.	Aorist.
فرمودن <i>to command</i>	فرمائی	فرمایم
نمودن <i>to show</i>	نمائی	نمایم
کشودن and کشادن <i>to open</i>	کشائی	کشایم

III.

Irregulars that change **ف** into **ب** or **و**

آشودن <i>to disturb</i> or آشفتن	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکستن <i>to blossom</i>	شکيب	شکيبم
فریفتن <i>to deceive</i>	فريب	فريبم
کوفتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

یافتن <i>to find</i>	یاب	یابم
رفتن <i>to go</i>	رو	روم
		کافتن

Infin.	Imper.	Aorist.
کاften <i>to dig</i>	گو	گاوَم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنفتن <i>to hear</i>	شتو	شنوم

IV.

Irregulars that change	ش and س into ز	
افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
پیشختن <i>to sift</i>	پیز	پیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم
		توختن

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گداختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فردشم

V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن <i>to leave, pass</i>	گذار and گذر	گذارم and گذرم
or گزشتن <i>to loose, dismiss</i>	گمار	گمارم

VI.

VI.

Irregulars that reject **س**

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوی	جویم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روی	رویم
زستن <i>to live</i>	زی	زیم
شستن <i>to wash</i>	شوی	شویم
گریستن <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نگرستن <i>to view</i>	نگر	نگرم

VII.

Irregulars in **ین**

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

VIII.

VIII.

Irregulars in *یر* that reject *ف*

Infin.	Imper.	Aorist.
<i>پذیرفتن to accept</i>	پذیر	پذیرم
<i>گرفتن to take</i>	گیر	گیرم

IX.

Irregulars that change *س* into *ه*

<i>جستن to leap</i>	جه	جهم
<i>رستن to be delivered</i>	ره	رهم
<i>خواستن to be willing</i>	خواه	خواهم
<i>کاستن to lessen</i>	گاه	گاهم

X.

Irregulars that change *س* into *ن* or *ند*

<i>برنشتن to ascend</i>	برنشین	برنشینم
<i>بستن to bind</i>	بند	بندم
<i>پیوستن to join</i>	پیوند	پیوندم
<i>شکستن to break</i>	شکن	شکنم
<i>نشاستن to cause to sit down</i>	نشان	نشانم
<i>نشستن to sit down</i>	نشین	نشینم

XI.

XI.

Irregulars that add ي

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايم
گادن <i>to caress</i>	گاي	گايم
کشادن <i>to open</i>	کشاي	کشاييم

XII.

Irregulars that reject ادن

افتادن <i>to fall</i>	افت	افتيم
ايستادن <i>to stand</i>	ايست	ايستيم
فرستادن <i>to send</i>	فرست	فرستيم
نهادن <i>to place</i>	نه	نهيم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آي	آيم
بودن <i>to be</i>	باش	باشيم
خاستن <i>to rise</i>	خير	خيرم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
گرفتن <i>to take</i>	گرفتن	گرفتم
and ستاشتن		
		Infin.

Infin.	Imper.	Aorist.
سرشتن <i>to mix</i>	سریش	سریشم
کردن <i>to do</i>	کن	کنم
کشستن and کسینختن <i>to break</i>	کسیل	کسیلم
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
نیشتن and نوشتن <i>to write</i>	نویس	نویسم

Example of an irregular verb.

یافتن *yáftun to find.* Contracted infinitive یافت

Present Tense.

Sing.	Plur.
می یابم <i>I find.</i>	می یابیم <i>we find.</i>
می یابی <i>thou findest.</i>	می یابید <i>you find.</i>
می یابد <i>he finds.</i>	می یابند <i>they find.</i>

Preterite.

یافتم <i>I found.</i>	یافتیم <i>we found.</i>
یافتی <i>thou foundest.</i>	یافتید <i>you found.</i>
یافت <i>he found.</i>	یافتند <i>they found.</i>

Future.

Future, or Aorist.

Sing.

Plur.

یا بم *I shall or may find.*یا بسم *we shall or may find.*یا بی *thou shalt or mayst find.*یا بید *you shall or may find.*یا بد *he shall or may find.*یا بند *they shall or may find.*

Imperative.

یا ب *find thou.*یا بید *find you.*

Participles.

Present, یا با or یا ب *finding.*Preterite, یافته *having found.*

آن به که ز صبر رخ نشا بم

باشد که مراد دل بیام

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as عشرت انگیز *mirth-exciting*, from عشرت which in Arabic signifies *mirth*, and the participle of انگیزختن *to excite*: but of these elegant compounds I shall speak at large in the next section.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلفریب* *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*, or, lastly, by placing one substantive before another, as *گل‌عزار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabic, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a
 grace

grace to our poetry, yet in general the genius of our language seems averse to them. Thus *آهو چشم* from *آهو* a fawn and *چشم* an eye, a Persian epithet, which answers to the Greek *ἐλιξώπις*, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Montague's translation* *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

افشان گل gul effhân *shedding flowers.*

افشان در durr effhân *sprinkling pearls.*

افشان گوهر goher effhân *scattering gems.*

افشان تیغ teegh effhân *brandishing a scymitar.*

افشان خون khôn effhân *dropping blood.*

دل آزار dil azâr *afflicting the heart.*

جان آزار jân azâr *wounding the soul.*

تاب افکن tâb efkén *darting flames.*

پنج افکن beekh efkén *tearing up roots.*

سنگ افکن feng ef kén *casting stones.*

کوه افکن côh ef kén *throwing down mountains.*

* See her letters from Constantinople.

مرد افکن merd efkén *overthrowing heroes.*
 عنبر آگین amber âgéén *full of ambergris.*
 سرور آگین furûr âgéén *full of pleasures.*
 مراد آور murâd avér *fulfilling our desires.*
 دل آور dil avér *stealing hearts.*
 جهان آرا jehán arâ *adorning the world.*
 and عالم آرا alem arâ
 مجلس آرا mejlis arâ *gracing the banquet.*
 دل آرا dil arâ *rejoicing the heart.*
 دل آرام dil arâm *giving rest to the heart.*
 نبرد آزما nebêrd azmâ *experienced in battle.*
 روح آسا rûh asâ *appeasing the spirit.*
 جان آسا jân asâ *giving rest to the soul.*
 خون آلود khon alûd *sprinkled with blood.*
 غبار آلود ghubar alûd *covered with dust.*
 خطا آلود khatâ alûd *stained with crimes.*
 روح افزا ruh efzâ *refreshing the spirit.*
 بهجت افزا bihjet efzâ *increasing chearfulness.*
 شهر آشوب shehr ashôb *disturbing the city ;*

elegantly applied to *beauty*, to which likewise
the poets give the following epithet,

روز افزون rûz efzûn *increasing daily.*

سر افراز *fer efrâz raising his head.*

گردن افراز *gerden efrâz exalting his neck.*

عالم افروز *alem efrûz enlightening the world.*

or جهان افروز *jehân efrûz*

گیتی افروز *giti efrûz inflaming the universe.*

معرکه افروز *mârikeh efrûz kindling the fight.*

بوستان افروز *boştân efrûz inflaming the garden,*

a beautiful epithet for the anemone.

دانش آموز *dânish amûz skilled in science.*

کار آموز *kar amûz expert in affairs.*

مژده آمیز *muzhdeh amêez mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

راحت آمیز *râhet amêez giving rest.*

ستم آمیز *fitem amêez full of threats.*

شهد آمیز *shehd amêez mixed with honey.*

رنگ آمیز *reng amêez mixed with colours, that is, deceitful.*

پرتو انداز *pertu endâz darting rays.*

دهشت انداز *dehshet endâz striking with fear.*

آتش انداز *atesh endâz casting out fire.*

تیر انداز *teer endâz shooting arrows.*

ظلمت اندوز zulmut endûz *gathering darkness,*
an epithet of the night.

عبرت اندوز ibret endûz *attracting wonder.*

التفات انگیز iltifât engeéz *exciting respect.*

خلوص انگیز khulûs engeéz *promoting sincerity.*

فتنه انگیز fitneh engeéz *raising a tumult.*

خجالت انگیز khejlet engeéz *causing blushes to rise.*

خفقان انگیز khefekân engeéz *making the heart beat.*

ارشاد انگیز irshâd engeéz *producing safety.*

مردم اوبار merdum ôbâr *devouring men.*

جان افرین jân afreén *that created the soul.*

دل بر dil ber *a ravisher of hearts.*

سایه پرور fâyeh pervér *bred in the shade,*

an epithet for an ignorant young man who has
not seen the world.

علما پرور ulema pervér *cherishing learned men.*

تن پرور ten pervér *nourishing the body.*

عشق باز ishik báz *sporting with love.*

پوزش پذیر puzish pezeér *accepting an excuse.*

ترانه پرداز turâneh perdáz *composing tunes,*

a musician.

سخن پرداز sekhun perdáz *composing sentences,*

an orator.

نقل بند

نکیل بند nekil bend *compiling narratives,*
an historian.

ادو بند adu bend *that enslaves his enemies.*

فیتنه بیز fitneh beéz *spreading sedition.*

عطربیز otar beéz *shedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند afomân peyvend *reaching the sky.*

عالمتاب alem tâb *inflaming the world,*
an epithet of the sun.

دو لثجوي douletjûi *wishing prosperity.*

گل چین gul cheen *gathering roses.*

شکوف چین shukûfeh cheen *cropping flowers.*

سخن چین fekhun cheen *collecting words,*
an informer.

سحر خیز feher kheez *rising in the morning.*

خوشخوان khoûsh khân *sweetly singing.*

جهاندار jéhandâr *possessing the world.*

نکته دان nukteh dân *skilful in subtleties.*

خرده بین khurdeh been *seeing minute objects.*

سخن ران fekhun rán *lengthening his discourse.*

گامران kamrân *gaining his desires.*

خون ریز khûn reez *shedding blood.*

شکر ریز

- شکر ریز sheker reez *dropping sugar.*
 گهر ریز goher reez *scattering jewels.*
 اشک ریز afhk reez *shedding tears.*
 غمزداد ghemzedâ *dispersing care.*
 ظلمت زدا zulmet zedâ *dispelling darkness.*
 راهزن rahzén *infesting the way, a robber.*
 سحر ساز fihz fâz *preparing enchantments.*
 دلستان dilsitân *ravishing hearts.*
 دلسوز dilsûz *inflaming the heart.*
 جان شکار jan shikâr *a hunter of souls.*
 عمر شکار umr shikâf *destroying life.*
 صف شکن fef shikén *breaking the ranks.*
 انجم شمار anjûm shumâr *equal to the stars in number.*
 کار شناس kar shînâs *skilful in business.*
 شکر فروش sheker fûrûsh *selling sugar.*
 خود فروش khôd furûsh *boasting of himself.*
 ناظر فریب nâzar fereéb *deceiving the beholder.*
 جگر گداز jiger gudâz *melting the heart.*
 صمّا گداز fumma gudâz *dispelling a calamity.*
 ضیا کستر zeyâ kuster *spreading light.*
 عالمگیر alem geer *subduing the world.*
 دلکشا dilkushâ *rejoicing the heart.*

کشور کشا kishver kushâ *conquering provinces.*

اورنگ نشین aurung nisheen *sitting on a throne.*

ویرانه نشین viranéh nisheen *inhabiting a desert.*

رهنما rehnumâ *showing the way.*

غریب نواز ghereeb nuvâz *kind to strangers.*

بربط نواز berbut nuvâz *tuning a harp.*

کامیاب kâm yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی khob rūyi *with a beautiful face.*

پاکیزه خوی pakeezeh khúi *having pure intentions.*

خوشخوی khoish khúi *of a sweet disposition.*

پاکدامن pakdâmen *with unblemished virtue.*

خوب آواز khob avâz *with a pleasing voice.*

خوب رایحه khob rayheh *with a pleasant scent.*

خوش الحان khoish elhân *with sweet notes.*

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست و گریه بستانرا
میرسد مژده کل بلبل خوش الحانرا

The brightness of youth again returns to the bowers ; the rose sends joyful tidings to the nightingale with sweet notes.

رفتار خوش *khosh reftâr walking gracefully.*

شیرینکار *shireenkâr with gentle manners.*

شیرین دهن *shireen dihen with a sweet mouth.*

سیاه چشم *fiah cheshm black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی *peri ruyi with the face of an angel.*

پری پیکر *peri peyker*

پری رخسار *peri rukhfâr with the cheeks of an angel.*

جمشید کلاه *Gemshid kulâh with the diadem of Gemshid.*

دارا حشمت *Dara hishmet with the troops of Darius.*

سیمین ساق *fimeen sâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tuti guftâr talking like a parrot.*

عنچہ لب ghuncheh leb *with lips like rose-buds.*

سمن بوی femen būyi *with the scent of jessamine.*

سمن بر femen ber *with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروی gulruyi *with a rosy face.*

مشکبوی muskh buyi *with the scent of musk.*

یاقوت لب yakût lub *with lips like rubies.*

شیر دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روی مشکبوی دلکشی
جان فرای دلفریب، مهوشی

A damsel with a face like the moon, scented like musk,
a ravisher of hearts, delighting the soul, seducing the
senses, beautiful as the full moon.

The particle هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

همایشان *hemâshiyân of the same nest.*

هماینگ *hemâheng of the same inclination.*

همبزم *hembezm of the same banquet.*

همپستر *hempister lying on the same pillow.*

همخوابه *hemkhâbeh sleeping together.*

همدم *hemdem breathing together, that is,*
very intimately connected.

The particles *not*, کم *little*, and بی *without*, are placed before nouns to denote privation, as *نا امید* ná umeéd *hopeless*, *نا شناس* ná shinâs *ignorant*, *نا شکفته* nâ shukûfteh *a rose not yet blown*; *کم بها* kembeha *of little value*, *کم عقل* kem akil *with little sense*; *بی باک* bee bâk *fearless*, *بی امان* bee amân *merciless*: this particle is often joined to Arabic verbs, as *بی تأمل* bee tâmmul *inconsiderate*, *بی ترتیب* bee terteeb *irregular*.

Example.

بعد ازین نامترا در هر کجا خواهم نوشت
بی حقیقت بی مروت بی وفا خواهم نوشت

Henceforth

Henceforth, wherever I write thy name, I will write
false, unkind, and faithless.

Names of agents are generally participles active in نده, as سازنده fazéndeh *a composer*; or they are formed by adding گر ger, گار gár, or بان, to a substantive, as زرگر *a goldsmith*, قلمگار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار fār, کین keen, مند mend, ناک nāk, وار var or ور ver, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabic words ذو zu, صاحب fahyb, and اهل ehl prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حکیم *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabic, some as proper names and titles of chiefs and princes, and others as epi-

thets or constant adjuncts to substantives; such are the names شجاع الدول Shujaheddoula, نجم الدول Nejmed-doula, شمس الدول Shemfeddoula سراج الدول Serájeddoula, which signify in Arabic *the force, the star, the sun, and the lamp of the state*; such is also the title which they gave Lord Clive, زبدۃ المملک Zabdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنگال Bengála without adding, by way of epithet, جنت النلار jennetulbelâd *the paradise of regions*, an Arabic title given to that province by آورنگ زیب Aurengzeeb.

Some adjectives are formed from nouns by adding ين as آتشین fiery, زرین golden, زمردین made of emeralds.

The termination انه added to substantives forms adverbs that imply a kind of similitude, as اناياته prudently, like a prudent man, مردانه courageously, like a man of courage.

Adjectives of similitude are formed by adding آسا âsa, آفا fa, or وش vesh, to substantives, as آسا عنبر amber âsa like ambergris, آسا مشک like musk, آسا جنت like paradise; سحر like magic; غنچه وش like a rose-bud, قمر وش or مهوش like the moon.

Some

Some adjectives and adverbs are formed by nouns doubled with the letter ۱ alif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ, or گوناگون *many-coloured*.

Example.

روضةٔ ماءِ نهرها سلسال
 دوحهٔ سبع طيرها موزون
 آن پر از لاله‌اي رنگارنگ
 دين پر از ميوه‌اي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious: the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetra-stich are in pure Arabic.

This termination فام *fám*, as well as گون *goon*, denotes colour, as گلفام or گلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above mentioned, or any other adjectives compounded or simple, may be formed abstract substantives by adding ي *yi*, as

شمار

شرار *bashful*,

شراری *bashfulness*.

دانشمند *learned*,

دانشمندی *learning*.

سیاه *black*,

سیاهی *blackness*.

If the adjective end in *ه* the abstract is made by changing *ه* into *کی*, as *بیگانه* *new*, *بیگانگی* *novelty*.

Other abstracts are made either by adding *ار* to the third person of the past tense, as *دیدار* *sight*, *گفتار* *speech*, *رفتار* *motion*; or by adding *ش* to the contracted participle, *استایش* *rest*, *ستایش* *praise*, *آزمایش* *temptation*.

The letter *ا* alif added to some adjectives makes them abstract nouns, as *گرم* *warm*, *گرما* *warmth*.

Nouns denoting the place of any thing are formed by the terminations *استان* *istân*, *دان* *dân*, *زار* *zâr*, *گاه* *gah*, or *جا* *jâ*, as

نگارستان *negaristân* * *a gallery of pictures*.

* The five first of these names are the titles of as many excellent books: the *Beharistân* and *Gulistân* are poetical compositions by Jâmi and Sâdi; the *Negaristân* is a very entertaining miscellany in prose and verse; and the *Shekerdân* is a miscellaneous work in Arabic upon the history of Egypt: as to the *Sumbulistân*, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called *Λειμών* *a meadow*; and Apostolius compiled an *Ἰωνία* *بنفشزار* *a garden of violets*, or a collection of proverbs and sentences.

بهارستان

بهارستان behâristân *the mansion of the spring.*
 گلستان gulistân *a bower of roses.*
 شکرستان shekerdân *a chest of sugar.*
 or شکرستان shekeristân
 سنبلستان sumbulistân *a garden of hyacinths.*
 شیرستان sheeristân *the country of lions.*
 جنستان jinnistân *fairy-land.*
 گلزار gulzâr *a bed of roses.*
 لالهزار lalehzâr *a border of tulips.*
 عبادتگاه ibâdetgâh *a place of worship.*
 خواب جا khab já or خواب گاه khab gah *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

Sing.	Nom.	شیرین دهن	<i>a girl with sweet lips.</i>
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	<i>girls with sweet lips.</i>
	Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.

The verbs chiefly used in the first sort of composition are
 ساختن *to do*, آوردن *to bring*, داشتن *to have*, ساختن
to make, فرمودن *to order*, خوردن *to devour*, زدن *to strike*,
 بردن *to bear*, نمودن *to show*, گشتن or گردیدن
to become, آمدن *to come*, دیدن *to see*, گرفتن *to take*,
 and یافتن *to find*. The most common of these is کردن
 which is joined in all its inflexions to a multitude of Ara-
 bic gerunds or verbal nouns, as well as to Persian adjectives
 and participles, as

اقرار کردن ikrâr kerdun *to confess*.

انتظار کردن intizâr kerdun *to expect*.

رجوع کردن rujû kerdun *to return*.

تمام کردن temâm kerdun *to complete*.

پر کردن por kerdun *to fill*.

ترک کردن terk kerdun *to leave*.

طلوع کردن tulû kerdun *to rise (oriri)*.

Thus Hafiz,

صبحست ساقیا قدحی پر شراب کن
 دور فلک درنک ندارد شتاب کن
 خورشید می ز مشرق ساغر طلوع کرد
 گم برک عیش میطلبی ترک خواب کن

It

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten*. The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave* thy sleep.

هجوم آوردن hujúm âverdun *to assault*.

یاد آوردن yád âverdun *to remember*.

عجب داشتن ajeb dashtun *to wonder*.

معذور داشتن mâzúr dashtun *to excuse*.

حسد بردن hesed berdun *to envy*.

اعتقاد بردن itikád berdun *to believe*.

غم خوردن ghemm khordun *to grieve*.

سوگند خوردن soughend khordun *to swear*.

روشن ساختن rúshen fakhtun *to enlighten*.

تر ساختن ter fakhtun *to moisten*.

التفات نمودن iltifát numúdun *to esteem*.

مدهوش گشتن medhúsh geshtun *to be astonished*.

غمناک گردیدن ghemnák gerdíun *to be afflicted*.

پدید آمدن pedeed âmedun *to appear*.

احسان دیدن ihšan deedun *to be benefited*.

پرورش یافتن perverish yáftun *to be educated*.

قرار گرفتن kerár griftun *to be confirmed*.

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nâreh zedun* *to call aloud*, *فکر فرمودن* *fikr fermúdun* *to consider*; thus Geláleddîn Rúzbehár,

تا بحمد تو نعره زد بلبل
بم کوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,
I am all ear, like the stalk of the rose-tree.

and Hafiz,

فکر معقول بفرما گل . بینخار کجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن *der âmedun* *to enter*.
در آوردن *der âverdun* *to carry in*.
در خواستن *der khâftun* *to require*.
در یافتن *der yâftun* *to understand*.
بر آمدن *ber âmedun* *to ascend*.
بر گشتن *ber geshtun* *to return*.
بر آسودن *ber âsúdun* *to rest*.

باز داشتن

داشتن باز baz dashten *to with-hold.*

آمدن فرود furúd âméden *to descend.*

داشتن واپس vápes dashten *to detain.*

دادن سر fer dáden *to banish, to confine to a place.*

In the present tense of a compound verb the particle می is inserted between the two words of which it is composed, as پر کردن *to fill.*

Sing.

کنم I fill.
 کنی thou fillest.
 کند he fills.

Plur.

کنیم we fill.
 کنید you fill.
 کنند they fill.

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را
 که سر بکوه و بیابان تو داده مارا

“ O western breeze, say thus to yon tender fawn, thou
 “ hast confined us to the hills and deserts.”

where سر داده the preterite of سر دادن *to confine, reléguer*, is separated by three words. The noun سر has a number of different senses, and is therefore the most difficult

cult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabic, which may be called *causals*: they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تابیدن to shine. *تابانیدن* and *تابایانیدن* to cause to shine.
رسیدن to arrive. *رسانیدن* to cause to arrive, to bring.

یارب آن آهوی مشکین. بختن باز رسان
 و آن سهی سرو خرامان. بچمن باز رسان

O heaven! *bring* that musky fawn back to Khoten; *bring* back that tall waving cypress to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them:

۱	ا	یک yek	one.
۲	ب	دو du	two.
۳	ج	سه seh	three.
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shehsh	six.
۷	ز	هفت heft	seven.
۸	ح	هشت hesht	eight.
۹	ط	نه nuh	nine.
۱۰	ی	ده deh	ten.
۱۱	یا	یازده yázdeh	eleven.
۱۲	یاب	دوازده duázdeh	twelve.
۱۳	یج	سیزده fizdeh	thirteen.
۱۴	ید	چهارده chehardeh	fourteen.
۱۵	یه	پانزده panzedeh	fifteen.

۱۶	یو	شانزده shanzedeh	sixteen.
۱۷	یז	هفده hefdeh	seventeen.
۱۸	یخ	هشده heshdeh	eighteen.
۱۹	یط	نوزده nuzdeh	nineteen.
۲۰	ک	بیست beest	twenty.
۲۱	کا	بیست و یک beest u yek	twenty-one.
۳۰	ل	سی see	thirty.
۴۰	م	چهل chehel	forty.
۵۰	ن	پنجاه penjâh	fifty.
۶۰	س	ششت sheht	sixty.
۷۰	ع	هفتاد heftâd	seventy.
۸۰	ف	هشتاد heshtâd	eighty.
۹۰	ص	نود naved	ninety.
۱۰۰	ق	صد fad	a hundred.
۲۰۰	ر	دو صد dûfad	two hundred.
۳۰۰	ش	سی صد seefad	three hundred.
۴۰۰	ت	چهار صد cheharfad	four hundred.
۵۰۰	ث	پانصد pansad	five hundred.
۶۰۰	خ	شش صد sheshfad	six hundred.
۷۰۰	ذ	هفت صد heftfad	seven hundred.
۸۰۰	ض	هشت صد heshtfad	eight hundred.
۹۰۰	ظ	نُه صد nuhsad	nine hundred.

هزار	هزار	hezar	a thousand.
ده هزار	ده هزار	deh hezar	ten thousand.
صد هزار	صد هزار	fad hezar	a hundred thousand.
لک	لک	lac	or

ORDINALS.

نخست	nukhuft	first.
دوم	duum	second.
سیوم	fium	third.
چهارم	chehárum	fourth.
پنجم	penjum	fifth.

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

ADVERBS.

بسیار	besiár	much.
آنجا	ânjá	there.

جان نیز اگر فرستم اینجا
آن تحفه مختصر چه باشد

If I could send my very soul to that place, how trifling a present would it be!

اینجا ez eenjá hence. آنجا ez ânjá thence.

اینسو eenfú hither. آنسو ânfú thither.

کجا kujá where or whither. از کجا ez kujá whence.

هر کجا که her kujá keh wheresoever.

بیرون beerún without. درون derún
or اندرون enderún } within.

نوازنده بابل بیاغ اندرون

کرازنده آه براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو forú } below. بالا bálá above.
or فرود forúd

آن بلا نبود که از بالا بود

That evil which comes from above is not evil.

بامداد bamdâd }
سحرگاه fehérgah } in the morning.
or سحر feher }

شامگاه shamgáh in the evening.

دی dee yesterday. فردا ferdá to-morrow.

پیش peish before. پس pes after.

اکنون

اکنون eknún	now.	آنگاه angâh	then.
چون chûn	when.	هماندم hemándem	directly.
هرگز herkez	ever.	هرگز نه herkezh neh	never.
هنوز henúz	yet.	بعد از آن bád ez ân	afterwards.
تا tá	until.	همیشه hemeishéh	always.
باری bárec	once.	دیگر بار deigerbar	again.
هم hem	also.	نیز neez	even.

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as* ;

همچو hemchû,	همچون hemchûn.
چنین cheneén,	همچنین hemcheneén.
چنانچه chenáncheh,	چنانكه chenánkeh.
كو cú <i>where ?</i>	چرا cherá <i>wherefore ?</i>
چند chend <i>how many ?</i>	
از ez behri <i>che on what account ?</i>	
چون chún <i>how ?</i>	چگونه chegúneh <i>how or what.</i>
اینک eenek <i>behold !</i>	کاش cash <i>would !</i>
مگر meger <i>perhaps.</i>	مبادا mebáda <i>lest by chance.</i>
هم hem	} together. تنها alone.
and هم behem	

CONJUNCTIONS.

و u or va <i>and</i> .	هم hem, or نیز also.
یا ya <i>or</i> .	اگر ager, or گر ger <i>if</i> .
اگرچه agercheh, گرچه gercheh <i>though</i> .	
اما emma, لیکن leiken, بل bel, بلکه belkeh <i>but</i> .	
هرچند herchend, هرچندکه herchendkeh <i>although</i> .	
بنابرین benabereén <i>therefore</i> .	پس pes <i>then, moreover</i> .
که keh <i>since</i> .	زیرا zéra <i>because</i> .
مگر meger <i>unless</i> .	جز juz <i>except</i> .

PREPOSITIONS.

از ez or ز from, by, of.	ابر aber, or بر upon.
پس pes <i>after</i> .	پیش peish <i>before</i> .
به beh, or ب be, joined to the noun, in, to.	
با ba <i>with</i> .	بی bé <i>without</i> .
پهلوی pehlevi <i>near</i> .	در der <i>in</i> .
برای berái, بجهت bejehet <i>for</i> .	
از بهت ez jehet, از بهر ez behr <i>on account of</i> .	
میان meián <i>between</i> .	سوی fúï <i>toward</i> .
فرو فرود forúd <i>beneath</i> .	زیر zeér <i>under</i> .
زبر zeber <i>above</i> .	نزد nazd <i>near</i> .

INTER-

INTERJECTIONS.

ایا eiá, ایها ayoha oh! آه âh ah!

دریغ or دریغا dereegha alas!

Thus in the tale of the merchant and the parrot by Gelladdin Rúmi,

ای دریغا و ای دریغا و ای دریغ
گانچنان ماهی نهان شد زیر میغ

Alas! alas! that so bright a moon should be hidden by the clouds!

fughán and efsús are likewise interjections that express grief: thus in a tetra-stich by the sultan Toghrul Ben Erslan,

دیروز چنان وصال جان فروزی
و امروز چنین فراق عالم سوزی
افسوس که بر دختر عجمم ایام
آنرا روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul;
and to-day her absence fills me with bitterness; alas!
that the hand of fortune should write joy and grief
alternately in the book of my life!

B b

This

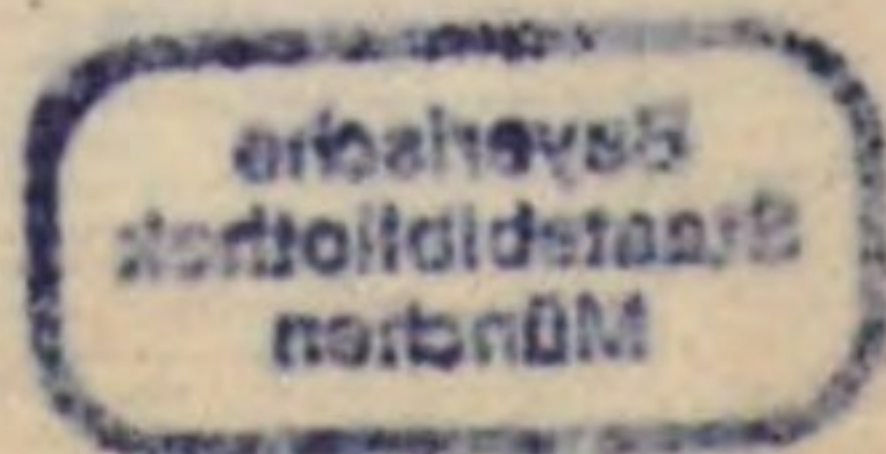
This great hero and poet was the last king of the Seljukian race : he was extremely fond of Ferdusi's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shahnáma :

چو برخاست از لشکر کش کرد
 رخ نامداران ما کشت زرد
 من این کرز یکنز خم برداشتم
 سپهرا هم انجاي بگذاشتم
 خروشي برآورد اسبم چو پیل
 زمین شد پریشان چو دریای نیل *

When the dust arose from the approaching army, the cheeks of our heroes turned pale ; but I raised my battle-ax, and with a single stroke opened a passage for my troops : my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of Ferdusi, which I have here followed.

OF



OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher.

از بهر چه آمده اگر آمده که علم اولین و آخرین
بیاموزی این راه روا نیست این همه خالق داند و اگر
آمده که او را جویی آنجا که اول قیام بر گرفتی او خود
آنجا بود *

Wherefore *art thou come*? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to seek him, know that were *thou first wast fixed*, there *he was present*.

* See the *Bibliothèque Orientale*, p. 950.

yet it is remarkable, that many Arabic plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دی
اوراق حیات ما میگردد طی

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where *اوراق* the plural of *ورق* a leaf, governs *میگردد* in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as *هزار یک روز* a thousand and one days.

نسیم زلفت اگر بگذرد بترت حافظ
ز خاک کالبدش صد هزار لاله برآید

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, a hundred thousand flowers will spring from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, *الف لیل و لیل* a thousand and one nights. In Arabic too

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabic verbs have distinct genders like nouns, as

خَرَّتْ الْأَنْهَارُ وَالْأَغْصَانُ مَالَتِ لِلْسَّجُودِ

The rivers murmured, and the branches were bent to adore their Maker.

فَاضَتْ أَقْدَامُهُمْ كَأَحْدَاقِي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in *را* after them, as

اگر آن ترک شیرازی بدست ارد دل مارا
بخال هندویش بخشم سمرقند و بخارا را

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 17) that the *را* is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پر کرد *he filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique cases, as

بلي هر جا كه شود مهر آشكارا
سهارا چيز نهان بودن چه يارا

Yes! Whenever the sun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجيل. بيارست و منفعت صبر و سکون. پيشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* a beautiful face, *بوي گل* the scent of a rose; but if this order be inverted a compound adjective is formed, as *روي خوب* fair-faced, *گل بوي* rose-scented.

* Soha is the Arabic name for a very small and obscure star in the constellation of the Great Bear.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

گر بدانستمی که فرقت تو
اینچنین صعب باشد و دلسوز
از تو دوری نجستمی یکدم
وز تو غایب نبودمی یکروز

If I had known that thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده ام که دو کبوتر با یکدیگر در آشیانه و مساز و در
کاشانه بهراز نه از غبار اغیار بر خاطر ایشان کردی و نه
از محنت روزگار در دل ایشان دردی

I have heard that two doves lived together in one nest, and whispered their secrets in one chamber; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts.

پرده داري ميکند در قصر قيصر عنکبوت
بومي نوبت* ميزند بر کنبد افراسياب

The spider holds the veil *in* the palace of Cæsar ; the owl stands sentinel *on* the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language ; but rules alone will avail but little, unless the learner will exemplify them in his own researches : the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

* نوبت is an Arabic word signifying *a turn, a change, a watch*, excubiae: hence نوبت زدن in Persian, and نوبت چالمق in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly assigned to the spider. Some copies have نوح instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

A PERSIAN FABLE*.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

آورده اند که دهقانی باغی داشت خوش و خرم و بوستانی
تازه تر از گلستان ارم هوای آن نسیم بهار را اعتدال بخشیدی
و شمامه ریحان روح فزایش دماغ جانرا معطر ساختی

نظم

گلستانی چو گلزار جوانی
گلشن سیراب آب زندگانی
نوای عندلیبش عشرت انگیز
نسیم عطرسایش راحت آمیز

و بر یک گوشه چمنش گلبنی بود تازه تر از نهال کامرانی
و سرافرازتر از شاخ شجره شادمانی هر صبح بر روی گلبن
کل رنگین چون عذار دلفریبان نازک خوی و رخسار
سمنبران یاسمین بوی بشکفتی و باغبان با آن کل رعنا
عشق بارزی آغاز نموده گفتی

* From the Anvar Soheili, by Cashefi. See hereafter, p. 141.

بیت

کل بزیر لب نمیدانم چه میگوید که باز
بلبلان نواری در فغان می آورد

باغبان روزی بر عادت معهود بتمشای کل آمد بلبلی
دید نالان که روی در صحیفه کل می مالید و شیرازه جلد
نرنگار بمنقار تیز از یکدیگر می کشینخت

بیت

بلبل که بگل درنگرو مست شود
سر رشته اختیارش از دست شود

باغبان پریشانی اوراق کل مشاهده نموده کریان شکیبای
بدست اضطراب چاک زده و دامن دلش بخار جگرروز
بیقراری دراویخت روز دیگر همان حال وجود گرفت و
شعله فراق کل

مصراع

داغ دگرش بر سر آن داغ نهد
روز سیوم بحرکت منقار بلبل

ع

کل بتاراج رفت و خار بهمانند
خارخاری از آن بلبل در سینه دهقان پدید آمده

دام فریبي در راه وي نهاد و بدان چيل اورا صيد کرده در زندان
 قفس محبوس ساخت بلبل بيدل طوطي وار زبان بکشد
 و گفت اي عزيز مرا بچه موجب حبس کرده از چه سبب
 بعقوبت من مایل شده اگر صورت بجهت استماع نغمت من
 کرده خود اشیانه من در بوستان تست دم سحر طربجانه من
 اطراف گلستان تست و اگر معني ديگر بخيال گذرانیده
 مرا از ما في الصمير خود خبر ده و هقان گفت هیچ ميداني
 که بروزگار من چه کرده و مرا بمفارقت يار بازين چند
 باز از رده سزاي آن عمل بطريق مکافات بهمين تواند بود
 که تو از دار و دیار مانده و از تفرج و تماشا مهجور شده در
 گوشه زندان می زاري و من هم درد بهجران کشیده و درد
 فراق جانان چشیده در کلبه احزان می نالم

بیت

بنال بلبل اگر با منت سر یاریست
 که ما در عاشق زاریم و کار ما زاریست
 بلبل گفت ازین مقام در گذرو بر اندیش که من بدین
 مقدار جریمه که کلیرا پریشان کرده ام محبوس گشته ام تو که
 دلیرا پریشان می سازی حال تو چون خواهد بود

نظم

کنبد کردنده ز روی قیاس
هست به نیکی و بدی حق شناس
هر که نکوی کند آتش رسید
و هر که بدی کرد زیانش رسید

این سخن بر دل دهقان کارگر آمده ببلبل را آزاد کرد
بلبل ربانی بازادی کشاد و بگفت چون با من نکوی کردی
بحکم بل جزا الاحسان الا احسان مکافات آن باید کرد
بدان که در زیر درخت که ایستاده آفتاب است پر از زر
بردار و در حواجج خود صرف کن دهقان آن محل را بکاوید
و سخن بلبل درست یافت گفت ای بلبل عجب که آفتاب
زرا در زیر زمین می بینی و دام در زیر خاک ندیدی
بلبل گفت تو آنرا ندانستی که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده بصیرت را نه روشنی مانند
و نه تدبیر و خرد نفع رساند

A literal translation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem*. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

VERSES.

A bower like the garden of youth, a bed of roses bathed
in the waters of life; the notes of its nightingales
raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush
fresher than the shrub of desire, and more lofty than the
branch of the tree of mirth. Every morning on the top
of the rose-bush the rose blossomed, coloured like the
cheek of heart-alluring damsels with gentle minds, and
the face of lily-bosomed maids scented like jessamine.

* A fabulous paradisiacal garden mentioned in the Oriental tales.

The gardener began to show an extreme fondness for these excellent roses, and said,

A DISTICH.

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

One day the gardener, according to his established custom, went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he see the rose becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,

AN

AN HEMISTICH.

added another scar to the scar which he had before.

The third day by the motion of the nightingale's bill,

AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener, he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my music; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabic phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favourite rose; it is right that thy action should be requited, and that thou, being separated
from

from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

VERSES.

He that formed the sky by exact measure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done
me

me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabic sentence) when fate descends caution is vain?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by *وہیدی* Vahîdi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are *بحر رجز* or the iambic measure, *بحر رمل* or the trochaic measure, and *بحر ہزج*, a metre that consists chiefly of those compounded feet which the ancients called *Ἐπιπρίτης*, and which are composed of iambic feet and spondees alternately, as *ămātōrēs pŭellārŭm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نافہ کا خر صبا زان طرہ بکشاید
ز جعد زلف مشکینش چه تاب افتاد در دلہا

Bēbūi

Bēbūī nā | fēī kākher | sēbā zān tūr | rē būkshāyēd

Zī jādī zūl | fī mūshkīnēsh | chī tāb ūftād | ū dēr dīlhā.

When the zephyr disperses the fragrance of those musky
locks, what ardent desire inflames the hearts of thy
admirers!

They sometimes consist of fourteen syllables in this form,

- - o | o - - - | - - o | o - - -

as

تا غنچه خندان دولت بک خواهد داد
ای شاخ گل رعنا از بهر که میروی

Tā ghūnchē | ěkhēndānēt | dēvlēt bē | kē khāhēd dād

Aī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah! to whom will the smiling rose bud of thy lips give
delight? O sweet branch of a tender plant! for whose
use dost thou grow?

or in this,

- - o | o - - o | o - - o | o - - -

as

گو شمع به بر قول نی و نعمت چنگست
چشم به بر لعل تو و گردش جامست

Gōshēm hē | mē bēr kūlī | nēy ū nāgmā | tī chēnguēst

Chēshmēm hē | mē bēr lālī | tō ū gērdē | shī jāmešt

My

My ear is continually intent upon the melody of the pipe, and the soft notes of the lute : my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses in those elegant lines quoted by Hephestion,

Γλυκεῖα μάτερ, οὔτοι δύναμαι κρέκειν τὸν ἰσλὸν
Πόθῳ δαμεῖσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μά | τερ, οὔτοι δύ | ναμαι κρέκειν | τὸν ἰσλὸν
Πόθῳ δαμεῖ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

o - o - | - - - | o - o - | - -

as,

صبا به تهنیت پیر میفروش آمد
که موسم طرب و عیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ī meīfōrōsh | āmēd

Kē mūsīmī | tārb ū eīsh | ū nāzū nōsh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house, that the season of mirth, joy, wantonness, and wine is coming.

or,

or,

o - o - | o - - | o - o - | - -

as,

صبا بلطف بگو آن غزال رعنا را

که سر بکوه و بیابان تو راده مارا

Sēbā bēlūtf | bōgōū ān | gāzālī rā | nārā

Kē sēr bēcōūh | vā byābān | tō dādeī | mārā

This couplet has been translated in another part of the grammar. See p. 89.

The Persians sometimes used a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes.

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

چونکہ گل رفت و گلستان درگذشت
 نشنوی زان پس ز بلبل سرگذشت

Chúnkeh gul reft va gulistán derguzeſht
 Neſhenvi zan pes zebulbul ferguzeſht

When the roses wither, and the bower loses its sweetness,
 you have no longer the tale of the nightingale.

In this last measure are written all the great Persian poems, whether upon heroic or moral subjects, as the works of Ferduſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddin. This sort of verse answers to our common heroic rhyme, which was brought to so high a degree of perfection by Pope, and which the English poets will do well to retain, instead of adopting the less harmonious measures of other nations.

I have dwelt the longer upon the different sorts of verse used in Persia, because there are few books or even common letters written in the Persian language, which are not interspersed with fragments of poetry; and because all the Persian verses must be read according to the pauses of cantion: thus the following elegant couplet quoted by Meninski:

تیا در

تبا در چین هر تاري بود زلف ترا صد چین
که سازي بر گل سوري زسنبل پوده چین بر چین

must be pronounced,

Teba der ché | ne her tarée | buved zulfeé | tera fad cheén
Ke fazee bér | guleé fureé | zefumbul pú | de cheén ber
cheén

with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to the prosody, nothing can be more easy and simple; their vowels ا alif, و vau, and ي ya are long by nature; the points, which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز Shīrāz, سنبل sūmbūl, دهن dēhān, سمن sēmēn: but the Persians, like other poets, have many licences; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

رلی افتاد مشکلی vėlī āftādū mūshkīlhā,
and کجا دانند حال ما cūjā dānēndī hālī mā.

They

They also shorten some long syllables at pleasure by omitting the vowels ا alif, و vau, and ي ya; thus بیرون beērūn, which is a spondee, becomes an iambic foot when it is written برون bērūn: in the same manner دگر is used for دیگر and بدن for بودن. The omission of ا alif is more common: so ره is put for راه, and افشان for افشان, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه میجویی
این گفت سحرگه کل بلبل تو چه مگوی

“Call for wine, and scatter flowers around; what favour
“canst thou expect from fortune?” so spake the rose
this morning; O nightingale! what sayest thou to her
maxim?

In which lines کلفشان is used for گلافشان *shedding flowers*,
and سحرگه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty.

I shall

I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

کل نچیند کسی که گارد خار

He that plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در جواب و بیابان در پیش
کجا روی ره ز که پرسی چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعی A TETRASTICH.

هنگام سپیده دم خروس سحری
دانی ز چه رو همی کند نوحه کری
یعنی که نمودند در این صبح
کز عمر شبی گذشت و تو بنبهری

H H

At

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهي که نباشي بغم رنج قرين
 بشنو سخن پاکتر از درّ ثمين
 از دشمن آزوده تفاقل منماي
 و ز صاحب کبر و کينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company:

گلي

کلی خوشبوی در حمام روزی
 رسید از دست محبوبی بدستم
 بدو گفتم که مشکي يا عیري
 که از بوی دلاویز تو مستم
 بگفتا من کل ناچیز بودم
 ولیکن مدتي با کل نشستم
 کمال بهمنشین در من اثر کرد
 و کر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay *. I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy delightful scent." It answered, "I was a despicable piece of clay; but I was some time in the company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be."

* گل خوشبوی ghili khošbūi, a kind of *unctuous* clay, which the Persians perfume with essence of roses, and use in the baths instead of soap.

When

When

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوی* as in the following examples :

چنین است آیین کردنده دهر
نه لطفش بود پایدار و نه قهر
نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration ; she exalts no one whom she does not at last oppress ; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود
زشت و زعنبر سرشته نبود
بداد و دهش یافت آن نبکویی
تو داد و دهش کن فریدون تویی

The happy* Feridún was not an angel ; he was not formed

* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of *فرخ* HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

When

of musk or ambergris. He gained his reputation by justice and liberality : be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
 که با پاکیزه رویی گرد بود
 چنین خواندم که در دریای اعظم
 بگردابی در افتادند با هم
 چو صلاح آمدش تا دست گیرد
 مبادا کاندر آن سختی بمیرد
 همی گفت از میان موج تشویر
 مرا بگذار و دست یار من گیر
 در بن گفتن جهان بروی در اشت
 شنیدندش که جان می داد و می گفت
 حدیث عشق از آن بطل منیوش
 که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him

from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves: "Leave me, and take the hand of my "beloved." The whole world admired him for that speech; and when he was expiring he was heard to say; "Learn not the tale of love from that wretch "who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatic poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persians' poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composer of these odes are جامی Jâmi and

and Hafiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

کل بی رخ یار خوش نباشد
 بی بادۀ بهار خوش نباشد
 طرف چمن و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت کل
 بی لاله عذار خوش نباشد
 با یار شکرلب گلاندام
 بی بوس و کنار خوش نباشد

باغ

باغ گل و ملّ خوشست اما
 بی صحبت یار خوش نباشد
 هر نقش که دست عقل بند
 بی نقش و نگار خوش نباشد
 جان نقد محقرست حافظ
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved;
the spring is not sweet without wine.

The borders of the bower, and the walks of the garden,
are not pleasant without the notes of the nightingale.

The motion of the dancing cypresses and of the waving
flowers is not agreeable without a mistress whose cheeks
are like tulips.

The presence of a damsel with sweet lips and a rosy com-
plexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not
really charming without the company of my beloved.

All the pictures that the hand of art can devise are not
agreeable without the brighter hues of a beautiful girl.

Thy

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatic custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money *نشار* *nisār*, and him who collects it *نشار چین* *nisār cheen*.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 12.

If that lovely maid of Shiraz would accept my heart,
I would give for the mole on her cheek the cities of
Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not
find in paradise the sweet banks of our Rocnabad, or
the rosy bowers of our Mofellâ.

Alas! these wanton nymphs, these fair deceivers whose
beauty raises a tumult in our city, rob my heart of
rest and patience, like the Turks that are seizing
their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels! for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may Heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly: for Heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatic numbers are capable of as regular a melody as any air in Metastasio.

A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lilly hand
Would give thy poet more delight
Than all Bokhára's vaunted gold,
Than all the gems of Samarcand.

Boy,

Boy, let yon * liquid ruby flow,
 And bid thy pensive heart be glad,
 Whate'er the frowning zealots say :
 Tell them their Eden cannot show
 A stream so clear as Rocnabad,
 A bow'r so sweet as Mofelláy.

Oh ! when these fair, perfidious maids,
 Whose eyes our secret haunts infest,
 Their dear destructive charms display,
 Each glance my tender breast invades,
 And robs my wounded soul of rest,
 As Tartars seize their destin'd prey.

In vain with love our bosoms glow ;
 Can all our tears, can all our sighs
 New lustre to those charms impart ?
 Can cheeks where living roses blow,
 Where nature spreads her richest dyes,
 Require the borrow'd gloss of art ?

* *لعل مزاب* *a melted ruby* is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

Speak not of fate---ah ! change the theme,
And talk of odours, talk of wine,
Talk of the flower's that round us bloom :
'Tis all a cloud, 'tis all a dream ;
To love and joy thy thoughts confine,
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
That ev'n the chaste Egyptian dame *
Sigh'd for the blooming Hebrew boy :
For her how fatal was the hour,
When to the banks of Nilus came
† A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear ;
(Youth should attend when those advise
Whom long experience renders sage)
While music charms the ravish'd ear,
While sparkling cups delight our eyes,
Be gay ; and scorn the frowns of age.

* Zuleikha, Potiphar's wife.

† Joseph.

What cruel answer have I heard !
And yet, by heav'n, I love thee still :
Can aught be cruel from thy lip ?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung ;
Thy notes are sweet, the damsels say,
But, oh, far sweeter, if they please
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

A
CATALOGUE*

OF THE
MOST VALUABLE BOOKS
IN THE

PERSIAN LANGUAGE.

Oxf. The Public Libraries at Oxford.

Par. The Royal Library at Paris.

Lond. The British Museum at London.

Priv. The Collections of private Men.

HISTORY.

کتاب روضۃ الصفا تصنیف امیر خواندشاه

The garden of purity, by Mirkhond.--A general history
of Persia in several large volumes. *Oxf. Priv*

اکبر نامہ ابو فضل

The history of the life of Sultan Acber, by the learned
and elegant Abu Fazl. *Oxf.*

* An extensive Catalogue of Sanscrit, and other Oriental MSS., presented to the
Royal Society by Sir William and Lady Jones, may be seen in Sir W. Jones's Works,
4to, vol. VI. p. 441, et seqq.

کتاب

کتاب آیین اکبري

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.--- A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire *. Oxf.

واقعات بابري

The actions of Sultan Baber; written either by himself, or under his inspection.---This book contains a minute account of that prince's wars, and a natural history of his dominions. Oxf.

تاریخ کشمیر

The history of Cashmir, by a native of that extraordinary country.---A very curious and entertaining work. Oxf.

تاریخ عالم ارای عباسی

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. Oxf.

* This work was translated by Mr. Francis Gladwin, and published at Calcutta in three volumes 4to; and since, at London, in two volumes 8vo.

تاریخ

تایخ گزیده

The select chronicle.---This work is an excellent history of Persia, and has been translated into Arabic and Turkish.
Oxf.

خلاصه الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. Oxf.

لب التواریخ

The heart of histories.---A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.---A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

تذکره الشعرا تصنیف دولت شاه

An account of the lives of the Persian poets, by Devletshah of Samarcand. Par.

تاریخ جهانکشا یا تاریخ نادری من کلام میرزا مهدی

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

P O E T R Y.

شاه نامه فردوسي

Shah Námeh. A collection of heroic poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader Shah, sect. II. p. 248. Oxf. Priv.

كليات خاقاني

The works of Khakáni, a sublime and spirited poet. Oxf. Priv.

ديوان حافظ

The odes of Hafiz: see the treatise above mentioned. Lond. Oxf. Par. Priv.

كليات سعدي

The works of Sadi; containing گلستان or *the bed of roses*, بوستان or *the garden*, and مسلمات or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. Oxf.

كليات احلي

The works of Ahli; containing,

سحر حلال *lawful magic*, a poem.

شمع و پروانه *the taper and the moth*. a poem.

كتاب قصايد *a book of elegies*.

كتاب غزليات *a book of odes*.

Oxf.

كليات

کلیات جامی

The works of Jāmi ; containing, among others,

سلسله الذهب *the chain of gold*, a poem, in three books.

سلمان و ابدال *Selman and Absal*, a tale.

سکندر نامه *the life of Alexander*.

یوسف و زلیخا *the loves of Joseph and Zuleikha*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenum*.

دیوان جامی *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفه الاحرار *the gift of the noble*.

سجیه الابرار *the manners of the just*.

Oxf.

دیوان خسرو

A book of elegant odes, by Mir Khofru.

Oxf.

مشنوی

تصنیف جلال الدین رومی

A poetical work *Mesnavi*, upon several subjects, of religion, history, morality, and politics ; composed by Geláleddîn, furnamed Rúmi.---This poem is greatly admired in Persia, and it really deserves admiration.

Oxf. Priv.

دیوان

دیوان انواری

The poems of Anwári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

کلیات نظامی

The works of Nezâmi; containing six poems:

اسرار العاشقین *the secrets of lovers.*

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Cosru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets.* Lond. Priv.

پند نامه

Pendnâma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. Lond. Oxf.

کلیات کاتبی

The works of Catebi, containing five poems:

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلندام *the loves of Baharam and Gulendam.*

There

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse; رشیدی Reshídi, who wrote an art of poetry called حدائق السحر *the enchanted gardens*; احمدی Ahmedi, who composed an heroic poem on the actions of Tamerlane: not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

PHILOSOPHY.

انوار مہیلبی کاشفی

The light of Soleil or Canopus.---A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. *Oxf.*

عیار دانش

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. *Oxf.*

ہزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جويني

Negaristán, *the gallery of pictures*, by Jouîni.--- A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh 397.*

دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logic, Rhetoric, and Phyc; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine filky paper, the ground of which is often powdered with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the public library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of

of flowers ; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N^o 1. The Asiatics have many advantages in writing : their ink is extremely black. and never loses its colour ; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes ; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books ; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in four Asiatic hands, and shall add a few remarks upon each of them.

I.

N I S K H I.

This is the form of writing used by the Arabians, who invented the characters ; as every Persian student should acquire a knowledge of the Arabic, it ought therefore to be learned. This hand is frequently employed by the Persians, and the history of Nader Shah was written in it. The Niskhi is the parent of the Taleek, and of all the other hands in which the Arabic and Persian languages are now written.

II.

II.

T A L E E K.

The Taleek is the most beautiful hand writing used by the Persians. In a character called Nuftaleek, compounded of the Niskhi and Taleek the present edition of this Grammar is printed. It differs, however, considerably from the graceful turns and beautiful flourishes of several of the manuscripts. The Nuftaleek character here used may be as easily read by Europeans as the Niskhi. In the manuscripts written in the Taleek hand, the strokes of the reed are extremely fine, and the initial letters ; ۛ ; are scarcely perceptible. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner ; if the line be too short, they lengthen it by a fine stroke of the reed ; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do : a Persian would write the following verses in this order :

With ravish'd ears The monarch hears,

Assumes the god, Affects to nod.

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes

becomes familiar to us ; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

III.

S H E K E S T E H.

In this inelegant hand all order and analogy are neglected ; the points which distinguish ف from ق, خ from ج, and ب from ت, ث and پ, &c. are for most part omitted, and these seven letters, و, ژ, ز, ر, د, ا, are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter : but I am persuaded ; that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

N I S K H I.

چو آفتاب می از مشرق پیاله برآید
 زیباغ عارض ساقی هزار لاله برآید
 نسیم در بر کل بشکند کلالة سنبل
 چو از میان چمن بوی آن کلالة برآید
 شکایت شب هجران نه آن شکاینهاست
 که شبه زبانش بصد رساله برآید
 گرت جو نوح نبی صبر هست در غم طوفان
 بلا بکردن و کام هزار ساله برآید
 بسعی خود نتوان برد کوهر مقصود
 خیال تست که این کار بیحواله برآید
 زکرد خوان فلک گو طمع چه میداری
 که بیبالبت صد غصه یکنواله برآید
 نسیم زلفت اگر بگذرد بتربت حافظ
 زخاک کالبدش صد هزار لاله برآید

Spekesteb.

چو افتاب می درخشد در عالم
 ز تابان عارضش هزار لاله
 نسیم در رکابش کند گلزار
 چو از میان عمرقش کبریا
 کفایتش بخواند کبریا
 در شمعش زبانش می آید
 که هر کس در صبر و حلم
 در دیکه و کام هزار ساله
 بسعیر خوف و ترس که کبریا
 حاصل است از کبریا
 ز کف خندان ملک که طمع
 در پیرایه صمد خدای
 نسیم را که در کعبه
 ز کفالتش صمد خدای

Taleek.

چراغ تابانی از شرق بباله آید
 ز باغ مار مسافری هزار آید
 نسیم در گل شکفته گلستان
 حوازمیان چمن بوی آن کاله آید
 شکایت شد چو این نه آن گاه
 که غم زیبا نشد بسیار آید
 کرب جوع نمی بیند در طمان
 بیا کرد و کام نزار آید
 بسی خودخوان بر دگر مقصود
 خیال نت که این کار آید
 ز کرد خوان فلک کو طبع چه باری
 که بیالست مرغ کند آید
 نسیم زلفت اگر کند آید
 ز خاک کاله بشد نزار آید

N U S T A L E E K.

چو آفتاب می از مشرق پیاله بر آید
 زباغ عارض ساقی هزار لاله بر آید
 نسیم در بر گل بشکند کلاله سنبل
 چو از میان چمن بوی آن کلاله بر آید
 شکایت شب بجهان نه آن شکایتهاست
 که شمه زبانش بصد رساله بر آید
 گرت جو نوح نبی صبر هست در غم طوفان
 بلا بکردد و کام هزار ساله بر آید
 بسعی خود نتوان برد کوهر مقصود
 خیال تست که این کار بیحواله بر آید
 زکرد خوان فلک گو طمع چه میداری
 که بيمالالت صد غصه یکنواله بر آید
 نسیم زلفت اگر بگذرد بترت حافظ
 ز خاک کالبدش صد هزار لاله بر آید

دیار مالیه رشیدان

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ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

كاست which literally signifies *to desire is*, must not be looked for under the letter ك but under ك, the است prefixed being the inseparable preposition *for, to, in*, كام implying *desire*, &c. and است (for است) the third person present of بودن *to be*.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

ال the Arabic article *the*.
 ؛ (or بي before words beginning with ل) the characteristic of the first future, and sometimes of the imperative.

به or ؛ the preposition *in, to, for*, &c.

؛ prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با *with*.

بي *without*.

ADVERTISEMENT.

ز (for از) *from, with, by, &c.*

ک (for که) *which, what.*

می or می characteristics of the present tense.---These characteristics of the present are frequently omitted by the Persian authors.

نہ (or می before words beginning with ا) the negative prefixed to imperatives.

نہ or نه (or نی before words beginning with ا) the general negative prefixed to all other tenses*.

The following particles are commonly annexed to words :

The possessive pronouns

م or می *my, mine.*

ما *our.*

ت or ات *thy, thine.*

شما *your.*

و *his, her, its.*

ش or ش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

یا or یا the poetic vocative.

را the termination of the oblique cases.

ست the third person present of بودن *to be.*

ی is sometimes equivalent to our *a* or *one* ; and at other times after nouns ending with ا or ه it marks that the following noun is in the genitive case ; and it is then equal to our *of*.

The Persian writers make frequent use of the contracted infinitive ; when the learner therefore cannot find such words as ترسید or پرسید in the Index, let him look for ترسیدن پرسیدن &c.

*** The *a* prefixed to some words in the Index shows that they are of Arabic original.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

I N D E X.

ا ح

آب Water, fountain : lustre.
 ابر upon : a cloud.
 ابرار *pl. of* بر the just.
 آب رنگ colour, paint, *comp. of* آب
 water and رنگ colour.
 ابسال Abfal, *proper name*.
 ابو فضل Abufazel (father of vir-
 tue) *proper name*.
 ابوليث Abuleis (father of the
 lion) *proper name*.
 ات (*annexed to words*) thy.
 آتش fire. آتشين fiery.
 اثر a mark, impression.
 اجستن to plant.
 احداق *pl. of* حدة the eyes.
 احرار *pl. of* حر the noble, free.
 احزان or احزين care, grief.
 احسان a present, favour, benefit.
 احمد Ahmed (most worthy of
 praise) *a proper name*.

ا ر

احوال *pl. of* حل affairs, con-
 ditions ; secrets.
 اخشن to draw a sword, knife, &c.
 اختيار choice, liberty ; prudence.
 اخر end, finally ; another.
 اخرين moderns ; posterity.
 ادم Adam ; a man : a messenger.
 اذا when.
 اذار the 9th Persian month ; vernal.
 آذر fire.
 آذربيجان the province of Media.
 آوردن bringing, bring thou, *fr.*
 آراي or آراي adorning, *from*
 آراستن to adorn.
 آرام rest.
 ارزیدن is worth, *from* آرزو
 آوردن may bring, *from* آرد
 ارشاد safety, rectitude.
 ارم Irem, name of a fabulous gar-
 den in the East.

اس

از from.
 آزاد کرد he sets at liberty.
 آزادي liberty.
 ازار afflicting, *from*
 آزاردن to rebuke, afflict, wound.
 از ان from that.
 از آنجا thence.
 از این from this.
 از اینجا hence.
 از بهر on account of.
 از بهر چه wherefore? why?
 از جهت on account of.
 آزرده afflicted, *from* آزدن
 از کجا whence.
 آزمودن experienced, *from* آزما
 آزمایش temptation, experience.
 آزمودن to try, tempt.
 از میان from amidst.
 از یکدیگر from one another.
 ازیدن to sew together.
 آسا like, resembling: appeasing.
 آسودن rest, *both from* آسایش
 اسب a horse.
 استماع hearing, found.
 استماع نمودند they listened.

اف

اسرار *pl. of* سر secrets.
 آسمان heaven.
 آسودن to rest.
 اش (annexed to words) their.
 اشک a tear.
 آشکار clear, evident.
 آشنای love, friendship, familiarity: knowledge.
 آشوب disturbing, *from*
 آشوبتن to disturb.
 آشیانه a nest.
 اضطراب confusion, pain.
 اطراف *pl. of* طرف parts, tracts.
 اعتدال equality, temperance.
 اعتقاد belief, faith.
 اعظم great; greater.
 آغاز a beginning.
 اغصان *pl. of* غصن branches.
 اغوشتن to embrace.
 اغیار *pl. of* غیر rivals, jealousy.
 اغیشتن to cut.
 آفتاب the sun.
 افتابه or ایتابه a bottle; a coffer.
 افتادن to fall.
 افراختن exalting, *from* افراز

ال

ام

افراسياب Afrafiab, *proper name*.

افروختن to inflame.

افروز inflaming, *from the above*.

افریدن to create.

افرین creating, *from the above*.

افرا or افزاي increasing, *from*

افزودن to increase.

افزون increasing.

افسوس alas!

افشاردن to speak idly.

افشان sprinkling, shedding.

افشاندن to sprinkle, shed,

افشردن to press.

افسن throwing, *from*

افکندن to throw.

a قرح *pl. of* اقدام cups.

a اقدام their cups.

a اقرار affirmation, confirmation.

a اکبر Akber (greater) *prop. name*,

اکاه or اگاه intelligent, vigilant;
knowledge.

اگرچه if, though.

آگن filling. آگندن to fill.

اکنون now.

آگین full.

a ال the article the.

a الا but, except.

a التفات esteem, respect.

a التیام gentleness, lenity.

a النحان musical notes.

a الضمیر the mind.

a الف a thousand.

الود sprinkled, stained, *from*

الودن to stain, sprinkle.

a الهی O God, heaven; divine.

a الید the Arab. article prefixed to

ید, aid, strength, hand, &c.

ام (annexed to words) my.

امادن to prepare; to be ready.

آماز preparing.

a امان security, mercy; sincerity.

آمد he came; coming.

آمدن to approach: the approach.

آمد و شد coming and going.

امروز to-day.

امشت to-night.

آموختن to learn, teach.

آموز skilled, teaching.

آمیختن to mix.

آمید hope. امیدوار hopeful.

امیر a prince, a noble.

امیرخواند شاه Mirkhond shah,

ان

proper name.
 آمیختن mixing, from
 آن he: that: time: now.
 آنان those.
 انباشتن to fill.
 انتظار desire, expectation.
 آنجا there, in that place.
 آنجم or انجم stars.
 انداختن to throw, dart.
 انداز throwing, from the above.
 اندرون within.
 اندک little.
 اندوختن to gain, gather.
 اندودن to besmear.
 اندوز gathering, gaining.
 اندیش thought, consideration.
 آنسو thither.
 آنکه that which; he who.
 آنکه or آنگاه then, at that time.
 انکاشتن to think.
 انگیزتن to excite, raise.
 انگیز raising, exciting.
 انوار Anvar (splendor) *prop. name.*
 آنها those.
 انهار pl. of نهر rivers.

ای

او or او or او he, she, it: his,
 hers, its.
 او خود himself, herself.
 آواز a voice, sound: fame.
 آوان pl. of آن times.
 اوبار devouring, swallowing, from
 اوباشتن to devour.
 آوردن bringing, from
 او را him, her, it; to him, &c.
 اوراق pl. of ورق leaves.
 آوردن to bring.
 اورنگ a throne: a manufactur-
 ing village.
 اوضاع pl. of وضع affairs, actions.
 اول first: the beginning.
 اولین forefathers, the ancients.
 اوینختن to hang.
 اهل skilful: endowed with,
 possessed of: people.
 اهل حکمت wife.
 آهو a fawn.
 آمدن coming; comethou, fr. آید
 یا or ای O! sign of the voc. case.
 ایام times, days, pl. of یوم
 ایستادن to stand.

پا

ایشان خود they: their.
 themselves. ایشانرا them: to
 them.

O Sir! ای عزیز

a ایمن the right hand.

این this. اینان these.

اینجا here.

اینچنین so, thus.

اینسو hither.

اینک behold.

اینه a mirror.

اینها these.

این nature.

ب

ب with; in: to, for.

با with, possessed of: since.

باب a gate; a chapter.

بابر Baber, a proper name.

باختن to play.

باد the wind, air; let it be.

باد صبا zephyr; a gentle gale; the
 east or morning wind.

باده wine.

بار a load, baggage.

پارسی Persian.

پا

باری once

باختن playing, play thou, fr.

باز again, anew

بازداشتن to with-hold

بازنده a player; playing

بودن being, be thou, from

باشا a bashaw, governor

باشد it may be; it may happen,

بودن from

پاشیدن to sprinkle, diffuse

باغبان a gardener

بافتن to weave: to tinge

باقی the remainder; permanent

باک fear, care

پاک pure, chaste, clean

پاکباز affectionate

پاکتر more pure

پاکدامن innocent, unblemished

پاکرو beautiful, amiable

پاکیزه gentle, pure, lovely

بال a wing: an arm

بالا above, upwards

پالودن to strain

بامداد in the morning

پانزده fifteen

پانصد five hundred

together
 بايستن it is necessary, *from*
 پايدار permanent, *from* پاى a
 foot, and دار the participle of
 داشتن to have
 بايستن to be necessary
 پايستن to accept
 ببرد he took or bore up
 ترسيدن fear thou, *from*
 بوسيدن he kissed, *from*
The first appears to be redundant.
 پچگان (pl.) an infant
 بجهت for
 بحر metre: the sea.
 بحر جز the Iambic measure.
 بحر رمل the Trochaic measure.
 بحر هزج a kind of verse, con-
 sisting of Iambics and Spondees
 بحرين dual of بحر the two seas.
 بخارا Bokhara, name of a place.
 بختن to boil
 بخشم I would give, *from*
 بخشيدن to give.
 بدم bad of me
 بدان to or for these
 بدان know thou. I بدانستمي

might have known, *fr.* دانستن
 دادن give thou, *from*
 پديد conspicuously, publicly
 پديد آمدن to become conspicuous
 پذير accepting, *from*
 پذيرفتن to accept
 پر full. بر the bosom: upon.
 برت upon thy bosom, بر carrying, ravishing, *from* بردن
 براسودن to rest
 براسودمي I should rest
 برآمدن to ascend
 براي for, because
 برآمدن arises, comes, *fr.*
 بربط a harp, lute
 پرتو a ray, splendor
 برخاستن to rise, arise
 پرداختن to finish, compose
 پرداز composing, completing
 پردازد he finishes, performs
 برداشتن to raise exalt
 بردن to bear, carry, lead
 بردند they carry off
 پرده a veil tapestry
 پرده داري a chamberlain, porter.
 پرس ask thou, asking

س

بن

برسد is arrives
 بر سر above, on the top or head
 پرسیدن to ask
 پرسیده ایم we have asked
 بر رفت he went away.
 برگ a leaf; power; arms; orna-
 men; a musical instrument
 پر کردن to fill
 برگشتن to return, recede
 برنخاستن to ascend, mount
 پروانه a butterfly, moth
 پرور a protector, nourisher; edu-
 cating; educate thou
 پروردن to educate, nourish
 پرورش education
 برون without, out of
 برهم together
 برپاشتن to beware, abstain
 برپیز abstinence, chastity
 پری an angel, fairy
 پریسان ruinous, disordered, scat-
 tered
 زیر under, below
 پژمردن to wither, decay
 بپارند they will give up, from
 سپردن

بنستان a garden: a breast
 بستن to bind, shut
 پسر a boy, child
 بسیار much, many
 شکفتی it blossomed
 بشکنیم let us break
 بصیرت fight: prudence
 بطال lazy: a miscreant
 بطل vain, fruitless.
 بعد after. بعد از آن afterwards
 بفرما 2d person imperative, from
 فرمودن to command, &c.
 بگامست is to my desire
 بکاوید he shall dig, from کاften
 بگذار leave thou
 بگو say thou, from گفتن
 بگذرد it shall pass, from گذردن
 بل but
 بلا misfortune: without
 بلاد a country, region
 بلبل a nightingale
 بلک but
 بلنگ a tiger
 بلی yes
 بمیرد it shall perish, from مردن
 بنابراین therefore

نالیدن mourn thou, *from* بنال
 پنج five. پنجاه fifty
 پنجم the fifth
 بند binding, compiling; bind thou
 پند advice, counsel
 پنداشتن to suppose, think
 بستن can bind, *from* بندد
 بنفشزار a garden of violets
 نمودن showed, *from* نمود The
prefixed seems to be redundant
 بودن to be
 بودند they were, *from* بودن
 پوده a little branch
 پوشش an excuse
 بوس a kiss
 بوستان a garden
 بوسید he kissed, *from*
 پوشیدن to hide, cover, conceal
 بوم an owl. بوم to the owl
 بوی fragrance, smell.
 بوی گل rose-scented
 به good: in, into
 بهار the spring
 بهارستان the mansion of the spring
 بهجت cheerfulness
 بهر because, for, on account of:

بی
 all, every one: fortune; pre-
 excellence
 بهرام Baharam (the planet Mars)
 proper name
 پهلوی the breast, side; near: the
 ancient Persian language.
 بهم together, one with another
 بی without
 آیدن come thou, *from* آید
 بیابان a desert: uncultivated
 بیابم I shall find
 آوردن bring thou, *from* آید
 بیاض white: brightness.
 پیاله a cup
 بیاب fearless
 بیامان faithless, merciless
 بیاموزی thou shalt learn, *from*
 آموختن
 بیت a house; a distich
 بیتامل inconsiderate
 بیترتیب irregular
 بیحواله without assistance
 بیخ a root, origin
 بیخار without a thorn
 بیخبر ignorant
 بیختن to sift

پی

پینختن to take captive
 بیحقیقت false, faithless
 پیدا openly: a discovery
 بیدل heartless, disconsolate
 پیر old; an old man
 پیرا adorning, collecting
 پیراستن to deck
 بیرون without, out of doors
 پیز shedding, sifting; *fr.* پینختن
 بیست twenty
 پیش before; the front
 بیشمار innumerable
 بیقرار inconstant; afflicted
 بیگانه new. *بیگانگی* novelty
 پیکر the face, form
 پیل an elephant
 بیم fear, danger
 بیمثال unequalled
 پیمودن to measure
 بین seeing
 بینم I may see, *both from* دیدن
 بیانتها *or* بیانتها endless
 بینوا helpless, unfortunate
 پیوستن to join, touch
 پیوند touching, joining, reaching

ت

ت

ت or ات (*annexed to words*) thy
 تا until, that, in order to
 تاب heat, flame; splendor; strength
 desire; a fever; contorsion,
 تابانیدن to cause to shine
 تا بم I may turn, &c. *from*
 تابیدن to turn, twist; to shine,
 make warm; to be able
 تابناک bright, shining
 تاختن to twist; hasten; wager
 تار obscurity; a hair; a thread;
 the summit
 تاراج spoil, prey, ruin
 تاری obscurity, darkness
 تاریخ a history, chronicle
 تاریک dark. تاریکتر darker
 تازه fresh, new, young
 تازهتر more fresh, &c.
 تافتن to inflame, burn
 تأمل consideration, speculation
 تبا let alone, leave, relinquish
 تحفه a present; rare, elegant
 تدبیر prudence, advice; govern-
 ment; regulation
 تذکره a record, obligation.

تم

تر moist, fresh
 ترا thee; to thee
 ترانه harmony, modulation
 ا تربت a tomb
 ا ترتیب order, regularity
 ترسی thou fearest, from
 ترسیدن to fear
 ترسیدی thou mayest fear
 ا تشویر pointing; shame, anguish
 ا ترک a beautiful man or woman;
 a Turk; leaving, relinquishing
 تصحیح correcting; arranging
 ا تصنیف composition, invention
 ا الله تعالی or تعالی omnipotent God
 ا تعجیل haste
 ا تعلیق hanging, dependent;
 the most elegant kind of Persian hand-writing
 ا تغافل negligence: contempt
 ا تغرخ relaxation, walking; contemplation
 تلخ bitter; severely
 تلخکام bitter in the mouth
 تماشا diversion; spectacle, seeing
 ا تمام full, perfect; completion,

چا

end: completely
 ا تمنا a wish; supplication
 تن the body, person
 تنها alone, only; solitary
 تو thou: thy. خود thyself
 ا تواریخ (pl. of تاریخ) histories
 توانستن it is possible, fr. توان
 ا توبه repentance; conversion
 توختن to collect; to pay debts
 ا تهنیت congratulation
 تهی wretched, empty, naked, poor
 تیر an arrow: the river Tigris
 تیز sharp; violent, passionate
 تیغ a sword

ش

ا شری moisture
 ا شریا the constellation Pleiades
 ا شمین precious: the eighth

ج

جا a place
 جادو an enchanter; enchanting
 چاره a remedy
 چاک fissure, a breach

چاک to tear
جام a cup, glass; mirror
جامه a mantle, robe; a bed
جامی a collection
جان the soul; a beautiful woman
جانان souls; friends; lovers
جان فرای delighting the soul
جانوار having life, an animal
جبین the forehead
جد study, endeavour
چرا which; wherefore, why?
جراحت (pl. جراحات) a wound
چرخ fortune; the world, globe
چرکس Circassia
جریمه a crime
جزا or جز except, unless
جستن to leap; to seek, examine
چشم an eye
چشمه a fountain
چشیدن to taste, try
چشیده ام I have tasted
جعد a curling lock
چغانه a kind of musical instru-
ment, a lyre, a lute
جگر the heart. جگر دوز heart-
piercing

چکنی what dost thou do? comp.
of چ (for چه) what, and the
2d person pres. of کردن
چگونه how? what?
جلال الدین Jelaleddin (the
glory of religion) proper name
جلد a volume: the skin
جمال beauty, elegance
جمشید Jemshid, proper name
جمع collection, assembly, troops
چمن a garden, meadow
چمنزار a verdant plain, meadow
چنان in like manner
چنانچه in this manner, thus
جنت or جنه paradise
چند how many?
چند بار how often?
چنستان fairy land
چنک a harp, lute
چو when (or چنین) like, as
چو seek thou, from چو
جواب an answer
جوان young; a young man
جوانی youth
جوهر (pl. of جواهر) jewels
چون how? when

چون when that
 جويني Jouini, name of an author
 جويي thou mayest seek, from
 جستن
 چه what, which
 چه leaping, from جستن
 چهار four
 چهارده fourteen
 چهارصد four hundred
 چهارم the fourth
 جهان the world
 جهانگشا conqueror of the world
 جهاندار possessing the world
 ا جهد diligence, solicitude
 چهل forty
 چي what? چيست what is it?
 چيد he gathers, from چيدن
 چه ميگوئي what dost thou seek?
 چه ميگوي what dost thou say?
 چين China: a ringlet
 چينم I may gather, from چيدن

ا حاجت necessity: poverty
 ا حاصل arriving; completion;
 harvest, produce: profit

ا حافظ Hafiz (a man of great memory) name of a poet
 ا حال a condition, state: a thing: time present
 ا حالت motion, action; state
 ا حبس imprisonment
 ا حديق (pl. of حديقة) gardens
 ا حديث news; an accident
 ا حذر caution
 ا حرکت motion: a vowel
 ا حسد enay, malevolence
 ا حسن beauty, elegance
 ا حشمت followers, troops
 ا حق true: truth, reason
 ا حقيقت sincerity: truly
 ا حكم a decree; wisdom
 ا حكمت science; a miracle
 ا حكيم wise: a doctor, learned man, philosopher, physician
 ا حلال lawful
 ا حمام a bath
 ا حمد praise
 ا حوادث (pl. of حادث) accidents, news
 ا حور assistance, support: a for-

خد

trefs ; eminence, mountain
a حوائج (pl. of حاجت) necessaries, necessities : things
a حیات life ; portico; vestibule
a حیل (pl. of حيلة) frauds.
a حیوان living, life ; an animal.

خ

خار a thorn
 خار خار anguish, resentment
 خاستن to rise
a خاص pure, excellent ; noble.
a خاطر mind, heart, disposition
 خاقانی Khakani, name of a poet
 خاب earth, dust
a خال a mole on the face
a خالق the Creator
 خان a lord, grandee ; an inn.
 خانه (pl. of خانه) houses.
a خبر history ; news ; fame
 خبرده relate thou, from
 خبر دادن inform, relate
 ختن Khoten; Tartary
a خجل ashamed, blushing ; envy
a خجلت a blush, shame
 خدا God.

خو

خداوند a prince, lord, patron
 خداوند O God ! O heaven !
 خداوند the only Lord God
 خدایار friend of God, *prop. name*
 خرامان stately, pompous
a خرت murmured : fell, from
 خرد intellect : small
 خرده minute, subtile ; minutiae
 خرسند contented. *خرسندم* I am
 contented. *خرسندی* content
 خرم charming, pleasant
 خروس a cock or hen
 خردش rage, emotion : an attack
 خرید buying ; he bought
 خزان the autumn.
 خسرو Khofru, Cyrus
a خضر Khezzar, proper name
a خط a mustacho ; a line, rule
a خطا a crime, error
 خفقان palpitation of the heart
a خلاصت the best part of any
 thing, the substance, cream
a خلوص sincerity, purity
 خندان smiling, pleasant
 خواب sleep ; a dream
 خواب الیو drowned in sleep.

خي

خواب جا the place of rest : a bed
 خوارا eating, devouring
 خواستن to be willing
 خوان a reader, singer, singing :
 viands, victuals ; a table
 خواندن to read, sing
 خواه ask, call, wish for
 خواهي you will, from خواستن
 خوب pleasant, fair, gentle
 خوبتر more beautiful, &c.
 خوبترين most beautiful
 خوب روئي fair-faced
 خود or خودش one's self
 خوردن to eat, devour
 خورشيد the sun
 خوش sweet
 خوشا joy be to---
 خوشبويي sweet-scented
 خوشخويي sweet-tempered
 خون blood. خونريز blood-dropping
 خويي disposition, temper
 خويدن to chew the cud
 خيال imagination, phantasy ? a
 spectre : vain, fruitless
 خيزر rising, from خاستن or
 خيزيدن to rise, spring up

دا

خيزيدي thou hast risen
 2
 داغ darkness, night
 داد equity ; a gift ; a lamentation
 دادن to give
 دار داشتن having, from
 دار a family ; house ; town
 دارا Dara, Darius
 دارم I have, enjoy, possess
 دارند they have or hold
 داشت he had
 داشتن to have, hold
 داغ a wound, a scar.
 دام a net, snare, trap
 دامن a fold, lappet, or hem of a
 garment
 دان knowing : a vessel ; sheath
 دانا a wise or learned man
 دانايانه prudently, wisely
 دانستم I know
 دانستن to know
 دانش learning
 دانشمند learned ; a doctor
 دانشمندی learning, literature
 دانسن they know, from دانستن

دانه snare, allurement; a grain:
cannon ball.

دانی thou knowest, dost thou
know?

داری a dominion, administra-
tion of justice

در in, above; around: a gate

در (pl. of دره) pearls

در آمدن to enter

در آوردن to carry in

در آویختن to suspend; contend;
provoke

درخت a plant, tree

درخواستن to require, demand

درد a wound, torment: dregs

درست right, compleat

درشت harsh, hard

در گرو بود he was betrothed

دو نك delay

درنگرد he beholds, from

درنگرستن to view, behold

درون within: the heart; intrails

دری the Persian language

دریا the sea, a wave

دریافتن to understand

دریغ or درینغ alas!

دست the hand

دشمن an enemy

دفتر a register, journal; index

دقیقت a minute; subtil, small;

a subtilty: a minute

درگذرد depart from, leave

درگذشت it passes away

دگر again: another

دل the heart

دلآویز ravishing, delightful, comp.

of دل and آویز participle of

آویختن to exalt, suspend

دلجو agreeable, salutary, comp. of

دل and جو (for جوی part. of

جستن to desire, ask

دلدار a mistress; heart-ravishing,

comp. of دل and دار particip. of

داشتن to have, hold

دلسوز heart-wounding, comp. of

دل and سوز part. of سوختن to
burn

دلفریب heart-deceiving, comp. of

دل and فریب part. of فریفتن
to deceive

دلکشی heart-conquering, comp.

of دل and کشی from کشیدن

to open, conquer, &c.
 دم time: breath: pleasure
 دماغ the brain, the palate
 دمساز a friend; harmony, comp.
 of دم breath, and ساز from
 ساختن to do, make
 دو two
 α دوخت a species of large trees;
 an orchard: rattles for children
 α دور a circle, orbit, revolution:
 rolling
 دوری distance, absence
 دوز sewing, piercing
 دوزده twelve
 دوست a friend, mistress
 دوستر dearer, more friendly
 دوصد two hundred
 α دولت or دول felicity; riches;
 a kingdom, state
 دوم the second
 ده a village; a giver: ten
 دهر fortune, fate, time, world
 دهنش a gift, liberality
 دهشت fear, astonishment
 دهقان a villager
 ده هزار ten thousand

ری winter, first winter month,
 December; yesterday
 α دیار (pl. of دار) friends, fami-
 lies, habitations: a country
 دید he saw, from
 دیدن to see
 دیدار fight
 دیروز yesterday
 دیگر another. دیگرار again
 دیوان a collection of an author's
 works, chiefly poetical: a royal
 court, tribunal of justice
 ځ
 α ذو possessed of, endowed with
 α ذو جلال majestic
 α ذهب gold
 ر
 α راحت tranquillity
 راز a secret, mystery
 راغ a declivity, foot of a hill
 α رافت compassion, favour
 راندن to draw, drive, banish
 راه a way, path
 راه زدن to rob, steal, infest the
 highway

- α رایحه fragrant ; fragrance.
 α رباعی a verse of four lines, a word of four letters
 α رجوع returning
 رخ a cheek, face ; a groan ; the found of a musical instrument
 رخسار a cheek
 α رساله an embassy ; a mandate
 رسانیدن to cause to arrive
 رستن to grow : to be delivered
 α رسم manner, law, regulation
 رسید arrives, from
 رسیدن to arrive
 رشته a line, thread
 α رشید Rashid (a conductor) proper name.
 α رعنا tender, delicate, lovely
 رفتار motion
 رفتم I went, from
 رفتن to go : departure
 رقصیدن to dance : motion
 α رقم colouring, painting, embroidery : writing ; a letter, character ; arithmetic
 رکناباد Roknabad, name of a place
 α رموز (pl. of رمز) enigmas

- α رمی he threw ; throwing
 رنج sorrow, pain
 رند a wanton, dissolute, drunken person
 رنگ colour, paint
 رنگاو رنگ many-coloured, various
 رنگین coloured
 α روا right, competent, worth
 α روح the soul, life, spirit
 افرویدن روح spirit-raising, fr. افرویدن
 رودکی Rudeki, prop. name.
 روز a day
 روزافزون encreasing daily
 روزگار fortune, world, time, an age ; wind, air, vanity
 روزگار نامه a journal
 روزی one day : fortune
 روشن splendid, evident
 روشتر more splendid
 روشنی light, splendor
 α روضت a garden
 α رونق beauty, elegance
 روی or رو face, top
 رفتن thou dost go, from روی
 رستن thou dost grow, from روی

زس

ره a road, way
 ا رهجان herbs (in general) properly sweet basil
 ريخنن to pour
 ريژ pouring, dropping
 ريستن to buz

ز

ز (for از) from: if
 زادن to be born; to bring forth
 زار a complaint: a bed, a place
 زاريدن the tongue; language
 ا زده the most excellent of any thing, the flour, cream
 زهر above, high, superior
 زخم a wound, blow, stroke.
 زدا dispelling
 زدن to strike, hurt, impel
 زدودن to polish
 زر gold
 زرد pale, yellow
 زرگر a goldsmith
 زرنكار ornamented with gold
 زرین golden
 زستن to live

س

زكه from whom?
 زلف a lock of hair
 زليخا Zuleikha, Potiphar's wife
 ا زمان the world; fortune; time season
 زمردفام emerald-coloured
 زمردين made of emeralds
 زمين ground, earth
 زن striking, disturbing, fr. زدن
 زندان a prison
 زندگانی life
 ا زوال decay, misery
 زهر poison, venom
 زهرناک poisonous
 زهره Venus; courage; gall.
 زيان loss, damage
 زيب an ornament; beauty
 زيبا beautiful
 زيباتر more beautiful
 زيبد agrees, from
 زيبيدن to quadrate, agree with
 زير under, below
 زيرا because, for

س

س like, resembling
 ساحل a shore, coast, bank

ساختن to prepare, make
 سار full of
 ساز preparing
 سازد he makes both from ساختن
 سازنده a composer, performer
 ساغر a cup
 ساق the leg
 ساقی a cup-bearer, water-carrier
 سالک a traveller; going
 سال a year, age
 سایه a shade
 سبب a cause, motive
 سپردن to resign, commit, recom-
 mend, charge, enjoin
 سبک light of weight
 سبکباران bearers of light burdens
 سپوختن to prick
 سپه soldier, soldiery, army
 سپیده white
 سپیده دام the morning, aurora
 ستاشتن to take, ravish
 ستان taking: a country
 ستایش praise, from ستودن
 ستدن to take
 ستردن to shave, erase, efface
 ستم injury, oppression, tyranny,
 threatening

ستم‌یادگان the injured, afflicted
 ستمگار a tyrant
 ستمگر the wicked
 ستمکیش a tyrant
 ستودن to praise
 سجاده a kind of carpet
 سجع rhyme, melody; the
 cooing of doves
 سجود adoration
 سجیت disposition, temper
 سحر the morning, crepuscle;
 enchantment
 سحرگاه or سحر که the morning
 سحری belonging to the morning
 سختی adversity, danger, poverty
 سخن speech; a word
 سر head, end, extremity; love,
 desire: principal, supreme
 سراج a lamp, lantern; the sun
 سراسر from beginning to end
 سرافراز lofty, tall; glorious
 سردادن to banish to a place, to
 confine
 سرشتن to mix, compose
 سرگذشت an occurrence, acci-
 dent: a tale, song, warbling

سن

سرگشته wanton; astonished, con-
fused : a vagabond
سرو a cypress-tree; a horn
a سرور a joy : a prince, chief
سرشتن mixing, *from* سریش
سزا convenient, proper
سزای it is proper
سعادت مند of a good disposition;
happy, august
سعدي Sadi, *name of a poet*
a سعی an endeavour, diligence.
سفتت thou piercest, *from*
سفتن to pierce, bore
سکندر Sekander, *Alexander*
a سکون quiet, resignation
a سلسال pure water: a chain,
a سلسله a chain, series, lineage
a سلمان Selman, *proper name*,
a سليم Selim (perfect, unble-
mished) *proper name*
سمرقند a native of Samarcand
سمن jessamine
سمنبر jessamine-bosomed
سنبیل a hyacinth.
سنبستان a garden of hyacinths
سنگ a stone

سي

سنگين stony
a سواد blackness: melancholy
سوختن to burn, inflame
سودمی I would touch, rub, *from*
سودن to stroke, rub, touch
سوري a beautiful kind of red rose
سوز inflaming, *from* سوختن
سوگند an oath
سوي towards; a place, part, side
سه three
سها Soha, *name of a star*
سری tall, erect
سریل the star Canopus; *name of a*
Persian author
سي thirty
سيه or سیاه black
سیاهی blackness
سیرابی bathed, full of water.
سیزده thirteen.
سیصد three hundred
سیم silver.
سیما the face, coloured
سیمین silvered
سینه the bosom, breast
سیوم the third

ش

ش

اش or ش (*annexed to words*) his,
her ; to him, to her

شاخ a branch, twig, horn

شادمانی mirth

شام the evening

شامگاه in the evening

شان (*for ایشان*) they ; their

شانیدن to comb

شانزده sixteen

شاه a king, emperor

شاهوش royal, princely

شب night

شباب youth

شبیه one night

شتاب haste

شتاب کن or شتانی make haste

شتافتن to make haste

شتر (*شترها* or *شتران* pl.) a camel

شجر a tree

شجع strength, force, agility

شد he was : going, from

شدن to be, &c.

شراب wine

شرمسار bashful

شک

شرمساری bashfulness

شستن to wash

شش fix. ششت fixty

شعرا (*pl. of شاعر*) poets, learned
men, doctors

شعله light, flame, splendor

شکار a hunter

شکاف breaking, from

شکافتن to cleave, tear, break

شکایت a complaint

شکر sugar

شکر خوارا eating sugar

شکرون to hunt, take, seize

شکردان a chest of sugar

شکرستان

شکر لب sugar-lipped

شکستن to break, defeat

شکسته Shekeste (broken) the
current Persian hand-writing,
used in Hindostan

شکفتن to blossom ; to admire

شکند they blossom, from the above

شکوفه a flower

شکیبا patient

شکیبایی patience, toleration

شي

شما you, your. خود yourselves

شمار number; numerous

شمارا ye, you; to you

ا شامه odour, fragrance

شمردن to number, enumerate

ا شمس the sun; gold

شمشير a scymitar

ا شمع a candle, wax taper

ا شمه odour: nature, custom;
an atom

شناختن to understand

شناس knowing, from the above

شنودن or شنفتن to hear

شنوده ام I have heard

شنيدن they heard, fr. شنيدند

شوخ jovial, gay, wanton, bold,
insolent

ا شهد honey, honey-comb

ا شهر a city: the moon; aknave

ا شيدا insane; enamoured

شير a lion; also a tiger

شيرازه the top band of a book

شيرازي Shiraz, name of a place

شيرستان the habitation of lions

شير صاوه a lioness

صف

ا شير نر a lion

شيرين Shireen (sweet, gentle)

proper name

شيرينكار of gentle manners

ص

ا صاحب a lord, master, possessor
friend: endowed with

صايب جمال beautiful

صاحب دل honest-hearted

ا صبا the zephyr; youth

ا صبح or صباح morning, aurora

صبح دم in the morning

صبحدمي one morning

ا صبر patience

ا صبي a boy

صحبت company, society

ا صحيفه a leaf, book, page

صد a hundred

صدور Saddar (a hundred gates)

name of a Persian book

صد هزار a hundred thousand

صرف کردن to expend, employ

ا صعب difficult, severe

صف a rank, file; order

ا صفا purity, pleasure

ط

a صمّا a calamity
a صوت voice, sound, noise
a صورت fancy, image, form; a
spectre

کردن صورت to feign
a صيام fasting; the season of fast-
ing among the Mahomedans;
metaphorically the spring

a صيد hunting; prey
کردن صيد to take prisoner

ض

a ضمير mind, conscience
a ضيا light, splendor

ط

a طرب joy, mirth, festivity
طر نخانه the house of mirth
a طرف a border, margin, part
a طره a lock of hair
a طريق custom, way, manner
طلبیدن thou askest, from طلبی
a طلوع rising, as the sun

ط

a طمع desire, avarice
a طواب a circuit, walk
طوطي a parrot
طوفان the deluge
a طی a fold, ply: folding
a طير a bird

ظ

a ظفر victory: Timur or Tamer-
lane
a ظلمت darkness

ع

a عادت custom, usage
a عارض a cheek; a tooth; an
accident; a heavy cloud
a عاشق a lover, mistress; ena-
moured
a عاشقين two lovers
a عاقبه the end, issue, event, suc-
cess; finally
a عالم the world, time; learned
عالم سوزي enlightener or infla-

- mer of the world
 a عام universal : plebeian
 a عباسي Abbasi, name of a dynasty of Arabian khalifs
 اعبادگاه a place of worship
 a عبرت wonder, mystery, example
 a عجب wonder, admiration
 a عدالت justice
 a عدو an enemy
 a عذار a cheek, face, temples
 a عراب a wild Arab
 a عرب an Arabian inhabiting a city
 a عرصه a field, court, area; an empty space : a dice-table
 a عروض poetry, prosody
 a عزيز magnificent, incomparable
 a عشرت mirth, conversation; the pleasures of the table
 a عشق love
 ا عشق بازي fondness
 a عصمت chastity, integrity; defence, safeguard
 a عطر perfume, ottar of roses

- عطر سا perfumed, fragrant
 ا عفاق الله God preserve
 a عقد a string of pearls : a treaty
 a عقل prudence, memory, art, knowledge; narrative
 a عقوبت punishment, torment
 a علم knowledge, science, art
 a علما (pl. of عليم) learned men
 a عمر life. عمر my life
 a عمل action, operation
 a عنبر amber, ambergris
 a عندليب a nightingale
 a عنكبوت a spider
 a عوايب (pl. of عيب) vices
 a عهد age, time; compact, promise
 ا عيار a touchstone, proof
 ا عيب a vice, crime, stain
 ا عيد a festival, solemnity; joy
 ا عيش mirth, delight; life
 ا عين a fountain; an eye, look; gold; essence : paradise

مخ

غ

فر

a غایب absent, invisible, concealed

a غبار dust: a thick vapour

a غریب a stranger, foreigner: extraordinary

a غزال a fawn

a غزل an ode

a غزلیات (*pl. of the above*) odes

a غصه vexation

a غلام a boy, servant

a غم care, grief, terror

غمکین sorrow

غمناک afflicted

غنچه a rose-bud

غنودن to sleep, slumber

ف

a قاضی overflowed, *from* قیض

a فال an omen, presage

فام coloured

a فتنه a tumult, faction, discord, mischief, scandal

a فخر glorious: glory, ornament

a فدا ransom, redemption

a فراق absence, separation

فراموش oblivion, *from*

فراموشیدن to forget

a فرخ happy

فردا to-morrow

فردوسی Ferdufi (belonging to paradise) *name of a poet*

فرستادن to send

فرشته an angel, messenger; fairy.

a فرقت absence; a troop; a sect

فرمودن to command

فرو below: dejected

فروخت felling: he sold, *from*

فروختن to sell

فرود آمدن to descend

افروزی (*for* فروزی) inflamed, *from* افروختن

فروش felling

فروختن he sells, *both from*

a فروغ splendor

فروماندن to be dejected

فریفتن or فریب deceit, *fr.*

قد

فریدون Feridoun, name of a king
 فریفتن to deceive
 فسردهن to freeze, congeal
 فشاندن scattering, from فشان
 فشردن to press, squeeze
 فصاحت eloquence, melody
 فغان sorrow, complaint; alas!
 فکرة consideration, care
 بفکرما consider; بفکرما is the
 imperative of فرمودن
 فکن throwing, throw thou, from
 فکندن to throw, throw away,
 lay aside
 فلک heaven; the world; fortune
 فی in, into
 فیض abundance: he diffused.
 فیل an elephant

ق

قاف Kaf, the name of a fabulous
 mountain
 قد a form, figure, shape, stature
 قهرج a cup, goblet

قی

قدر fate, predestination, quan-
 tity; value; dignity, power.
 قرار constancy, consistency, con-
 firmation; quiet
 قرین contiguous, related to
 قصاید (pl. of قصیده) poems,
 elegies
 قصر a palace
 قصه a tale; an action
 قصیده an elegy, poem
 قضا fate, death, judgement; ju-
 risdiction
 قطعه a fragment: segment, part
 قفس a cage
 قلعة (pl. قلعبات) a castle
 قلم a pen
 قلمکار a writer, an engraver
 قلوب (pl. of قلب) hearts
 قمر the moon
 قول a word, speech, eloquence
 قهر violence, force, oppression;
 power; chastisement; anger
 قیاس measure; reasoning,

کا

thought, advice, argument; a
fyllogism

a قیام station, standing; resur-
tion; confusion, tumult

a قیصر Cesar, an emperor

ک

a ک as, like, in the same manner

a کاتبی Katebi (a writer, a se-
cretary) *proper name*

a کا حد اقی like my eyes, *comp. of*
ک like, احداق eyes, and the
inseparable pronoun my.

کا دن to carefs

کار business, object; a maker

کارخانه a shop, place of business;
the world

کارزار a battle, contest

کارگر expect: one who labours,
adjusts, penetrates, brings a
thing to bear

کارگر آمدن to penetrate, labour,
&c.

کر

کاروان a caravan

کاستن to lessen

کاش would!

کاشانه a house, hall, gallery,
chamber

کافتن to dig

کاگل a curling lock

کالبد the body; a form, model

کام desire, wish

کامران desire; the obtaining
one's wish

کاه a place: a straw: lessening

کبر pride, magnificence

کبوتر a dove

کتاب a book, letter, writing

کجا where? whither? how?

گداختن to melt, dispel

گداز melting, from the above

کدام who? کدامت who is there?

گذاشتن to leave, neglect

گذرانیدن to pass through

گذشتن to pass: to leave

کر if: a performer, maker

کر

whom; to whom; hire, rent
sporting, skipping, strut-
ting

though

business, labour: he made

a whirlpool, gulf, pre-
cipice

action, labour, profession;
life

the circling glass

I made, from

to do, make

the neck

a battle-axe, mace

to take

a wolf

warm. warmth

Carmania, name of a place

marriage, nuptials, betroth-
ing, a pledge

or lamentation, weep-
ing

to flee, escape.

کس

to weep

that, which

to perform

to pass

to choose; to bite

select; most excellent, no-
ble, glorious: bitten.

a person, any one

spreading, strewing, from

to spread, strew, scatter

to break, tear

breaking, from the above.

conquering, opening, &c. from

to open, discover, con-
quer; to rejoice

he discovers, fr. the above

to become: to kill

to break, rend

to scatter, dissolve

Cachemire, name of place

he has discovered, &c. from

to discover, open, con-
quer, delight

گل

کشور a religion, climate, country

کشیده ام I have suffered or drawn

کف the hand, the palm

گفت he said. گفتار speech

گفتم I said

گفتن to speak, say; speaking

گفتی thou hast said; he said

گل (gul) a rose

گل (geel) clay

گلاب rose-water

گلال hair locks

گلام a word, writing, oration

گلندام Gulendam (rose-resem-

bling, from گل a rose, and

اندام form, figure, &c.) a pro-

per name

گلاه a diadem, cap

گلبن a rose-bush

گلجوی rose-scented

گلج a closet, cottage, hut

گلزار a bed of roses

گلستان Gulistán (a rose-garden,

bower of roses) title of a cele-

کت

brated book

گلسوری a beautiful species of red
rose

گلشن a rose-garden

گلزار rose-cheeked

گلغام rose-coloured

گلشان strewing flowers

گلکشت a rose-walk; bower,
delightful place

گلکون rose-coloured

ا کلیات (pl. of کلمه) the whole;
universal. The whole works

کم little; defective; absent

گماشتن to insert, place, commit;
to loose, liberate

ا کمال perfection, accomplish-
ment, finishing

کمبها of little value. کمتر less

کمعقل with little sense

کردن do thou; doing, fr. کن

کبار a boundary, margin, side,
part, shore; an embrace

کنبد a vault, arch, tower, cupola

ک

گند rotting, from
 گندن or گندیدن to rot
 کنیز a servant maid, female slave
 کو where?
 گفتن say thou, from
 گوش an ear
 گوش کن listen thou, from
 گوش کردن to listen
 گوشه a corner
 کوفتم I smote, from
 کوفتن to smite
 کوناگون various, many-coloured
 کوه a mountain
 کوهر a jewel, pearl; lustre: essence: self-existing
 که who, which: since
 کی who
 کیتی the universe
 کیر taking
 کیردن might take, both from
 کیست who is it? comp. of
 بودن who, and 3d pers. pres. of
 کینه or کین hatred, revenge,

ل

لکین full of
 رancour. این که and کین that these, comp. of
 لاله a tulip
 لاله زار a border or bed of tulips
 لاندن to move
 لب (pl. لبان) a lip; margin
 لب a the heart, pith, marrow
 لبالب up to the brim
 لشکر an army
 لشکر کش a conquering army
 لطف benignity, gentleness, grace, favour, humanity, generosity
 لعل a ruby, ruby lip
 لک a lack, a hundred thousand
 لیسجود for the worship (of God) comp. of ل for, and ل for the Arab. article لا and سجود adoration
 لولیان the most precious sort of pearls: beautiful women
 لیث a lion

لیکن but
a لیل Leil or لیل night
لیلی Leila, a woman's name

م (annexed to words) my
a ما water, liquor, juice
a ما that, which
ما we; our ما خود ourselves.
ماه female: a woman
مار a serpent
ما را us; to us
a مالت bent, from میل
مالیدن to rub, grind, polish.
ماندن to remain
مانستن to resemble
ماندن they remain, from مانند
ماه the moon: a month
ماه رخ with cheeks like the moon
ماه روی with a face like the moon
ماهی lunar, monthly; a fish
a مایل inclining, having a pro-
penfity

مبارا left, by chance
a مبسوط extended, dilated, spread
پرسیدن do not ask, from پرس
a مثال similitude, resemblance
a مشنوی rhyme
a مجلس an assembly, banquet
a مجنون Megenum (distracted
with love) proper name
a مجمع a place where people as-
semble; a collection, junction
a محبت; love, friendship, bene-
volence; affection; company
a محبوب a friend, mistress: amia-
ble, dear, beloved
a محبوس confined, imprisoned
a محرم a friend, counsellor; spouse,
husband, wife; any one who
from their station in a family
is admitted into the *haram*
or women's apartments
a محقر vile, contemptible, trifling
a محل place, time, opposition

مس

محمد Mohamed (praise-worthy),
proper name

ا محنت affliction, disgrace

ا مختصر contracted; an epitome

ا مختلف discordant, confused

ا مخزن a magazine, treasury

ا مدبر governing; a governor,
magistrate

ا مدت a space of time

ا مدحوش astonished, disturbed

ا مذاق to taste: the taste, palate

ا مرا me; to me

ا مراحم (pl. of مرحمت) favours,
graces

ا مراد desire, will, affection

ا مرام (pl. of مرام) remedies,
plasters

ا مرد or مردم a man, hero: brave

ا مردانه courageously, manfully

ا مردن to die; to be extinguished

ا مروت courtesy, generosity

ا مروده joyful tidings

ا مست enamoured, intoxicated

مع

ا متغنى disdainful; rich;
content

ا مشام perfumed; the palate

ا مشاهد the sight

ا مشاهد نمودن to view

ا مشرق the east.

ا مشغول attentive; attention

ا مشک musk مشکبوي smelling
of musk. مشکين musky

ا مصرع or مصرعع an hemistich; one
half of a folding door

ا مصدر a source: infinitive

ا موفلا Mofella name a place.

ا مضرت damage, disadvantage

ا مطرب a singer, musician

ا معذور an excuse

ا معرکه a battle, field of battle

ا معشوق a friend, a lover

ا معشوقه a mistress

ا معطر scented, perfumed

ا معقول reasonable, rational, pro-
bable, pertinent

ا معما an enigma, mystery

ا معني sense, idea, signification

من

a معروف established, known

a مغ a priest of the Parsees, Gue-
bres or worshippers of fire

مغپکان cup-bearers

مغز the brain, head, marrow, sub-
stance, or best part of any thing

a مفارقت separation, alienation

a مقام condition, station; dignity;
office: residence: musical tone

a مقدار quantity, space, number

a مقصود intention, will, desire

a مقلب a conductor, mover, dis-
poser

a مكافات a recompence, reward

مكر perhaps, by chance: unless

مل wine

a ملّاح a sailor

a ملك a kingdom, power, pos-
session, inheritance; an angel

a ملمعت rays of light

من I: my. من خود myself

a منتها finished, concluded

مند full of, endowed with

a منزل a house of entertainment,
an inn; any place where tra-
vellers rest at night; a day's
journey, a stage

a منصور a conqueror, triumpher

a منفعت advantages

a منقار a bird's bill

منيار do not bring, the imperat.
of آوردن with the negative pre-
fixed

منیوش listen not, the negative
imperative of نیوشیدن

a موج a wave

a موجب a cause; an acceptor

a موزون melodious; adjusted,
arranged, weighed

a موسم time, season

a موصل Mouful, name of a place

موي hair

a موید firm

a مهجور separated, repudiated,
abandoned

مهر the sun; moon: love: a seal-

مي ring: a gold coin about 1l. 16s
 مېروش like the moon
 مي wine
 مي characteristic of the pres. tense
 ميار do not bring, the negative imperative of آوردن
 ميان between, among: middle
 مياميز do not mix or sprinkle, the negative imperat. of آميختن
 مي thou sawest, 2d pers. present of ويدن
 مېخواره a wine drinker; an earthen drinking vessel
 ميداني thou knowest
 مېردن dying from
 ميرزا the son of a prince or great man, a knight. ميرزا مهدي
 Mirza Mahadi, proper name
 مېروېږي dost thou grow? from رستن
 مېزني thou strikest
 مېزېږد is it becoming?
 مېڅ a cloud, a fog
 مېفروش a feller of wine, comp. of مي فروشن
 مي wine, and part. of
 مېکسي thou drawest, bearest

نالیدن I complain, from مینالسم
 ميوه fruits

ن not, نا امید hopeless
 ناب pure, sincere; like
 ناتمام imperfect
 ناچيز worthless, despicable
 ناوړه memorable events; rare
 نادر شاه Nadir Shah, prop. name
 ناز blandishments; wantonness
 نازک gentle, tender, delicate
 نازنين elegant, delicate, amiable
 ناشکفته unblown, unblemished
 ناشناس ignorant
 ناصر a conqueror, defender
 ناظر spectator, superintendant
 نافه a bag (of musk): the navel
 ناک full of. ناکه suddenly
 ناگهان unexpectedly
 نالان plaintive, complaining
 نالیدن to complain
 نامتر a name. نامتر thy name
 نامدار illustrious; a hero
 نامه a book, history
 نان bread

نس

a نایب a viceroy, deputy
 نبرد a battle, war
 نبود is not. نبودمی I would
 not have been
a نبی a prophet
 نتابم I will not turn
 بترسی do you not fear?
 نتوان it is impossible
a نثار scattering, dispersing
a نشر prose; to diffuse, strew
 نجستمی I would not have fought,
 or leaped
a نجم a star, planet: fortune.
a نحو grammar, syntax
 نجحیر hunting; the chase; prey
 نخست first
 نخسبی Nakhebi, *prop. name*
 نر male
 نرکس a narcissus
 نرم gentle, tame; light: soft
 نزد near
a نزل descending; hospitality
a نزول descent; happening
a نسخی Niskhi (a transcript) the
 character in which Arabic ma-
 nuscripts are generally written

نک

a نسیم a gale
 نشاستن to cause to sit down
a نشاط alacrity, pleasure
 نشانیدن to fix
 نشستن to sit down
 نشنوی you do not hear
 نشین fitting, from نشستن
a نصیحت counsel, exhortation
 نظامی Nezzami, *name of a poet*
a نظر the sight, the eye
 نظرباز rolling the eyes, ogling
a نظم verse; a string of pearls
 نعره زدن to call or sing aloud
a نعمت a benefit; victuals
 نغز beautiful, good; swift
a نغمت music, harmony
a نفس foul, self; breath; desire
a نفع gain, utility
a نقد ready money
a نقش painting, embroidery
a نقل a narration, report, copy,
 translation
 نگار a picture, ornament; a beau-
 tiful woman
 نگارستان Negaristan (a gallery of
 pictures) *title of a celebrated book*
 نکته subtleties, mysteries

نگرستن to view
 نگو or نگوی good
 نگه or نگاه custody, care, obser-
 vation
 نگه دار preserve thou, *imperat.* of
 نگه داشتن
 نما showing. نمودند they show
 نمودن to show
 نوا melody, voice: wealth
 نواب (pl. of نایب) viceroys, &c.
 نوختن to soothe
 نواز soothing, *from the above*
 نوازش (pl. نوازشات) a favour
 نوازنده soothing, warbling, *from*
 نواختن
 نواله a benefit
 نوبت a turn, change, watch, cen-
 tinel. نوبت زدن to relieve guard
 نوبهار the spring, the early spring:
 new year
 نوح the prophet Noah.
 نوحه a complaint
 نود ninety
 نور light, brightness
 نوروز the first day of the spring
 نوزده nineteen
 نوش drinking, a drinker; any

نوشیدن thing drinkable, from
 نوشتن or نوشت to write
 نویس write thou, *from the above*
 نه nine
 نه placing, *from*
 نهادن to place
 نهاده we have placed
 نهال a tree, shrub
 نهان hidden, *from* نهفتن
 نهر a river; flowing
 نهفتن to hide, lie hid
 نی a pipe, a flute
 نیز even, also: again
 نیست there is not
 نیشتن to write
 نیک good, excellent
 نیکو bright, beautiful, elegant
 نیکویی reputation, goodness
 نیل the river Nile

و and; he, she, it
 واپس after, behind, again
 واپس داشتن to detain
 واضح evident
 واقعات actions, occurrences,
 events: battles: misfortunes

وان Van, name of a town
 a وجود essence, substance, exist-
 ence, nature, body, person
 وجود گرفتن to commit, perform,
 give a benefit to

وار or ور like, possessing
 a ورق a leaf of a tree or paper
 وز and from.

وزیدن it blows, from
 وست he, she, it is
 وش like, resembling
 a وصال enjoyment; arrival; meet-
 ing: conjunction

a وضع situation; action; gesture
 a وفا good faith; a promise.
 a ولی but: a prince; a slave
 وی he, she, it; his, her, its
 ویرانه a desert; depopulated.

a یایل dreadful, terrible
 a یاجر or یجران separation, absence
 a یجوم an assault; impetuosity
 هر or هران every: soever
 هرات Herat name of a city
 هر جا که whenever
 هر چه or هر آنچه whatsoever

هر چند or هر چند که although
 هر جا wherever
 هر کجا که wheresoever
 هرگز ever. هرگز نه never
 هر که or هر آن که whosoever
 هزار a thousand; a nightingale
 هستن to be, exist
 هشت eight. هشتاد eighty
 هشته eighteen
 هفت seven. هفتاد seventy
 هفده seventeen
 اهل whether, but
 هم and, also; together: both
 ا هم (annexed to words) their
 هاشیان of the same nest.
 همان only
 هماندم directly
 هماهنگ of the same inclination
 همبزم of the same banquet
 همپستر lying on the same pillow
 همچنین in the same way
 همچو or همچون like, as
 همخوابه sleeping together
 همدم an intimate friend
 همنشین sitting together; a com-
 panion
 همه all universal

يا *it arrives, it comes*

رفتني *I went, from*

هميشه *always*

هندو *black; an Indian*

هنگام *time, season*

هنوز *yet*

هوا *air: wind: found*

مايچ *no, never*

ميداني *dost thou not know?*

ميش *from*

ميشتن *to lay down*

يا *O; or*

ياب *or* يابان *finding*

ياستن *I may find, both from*

ياد *remember; memory, record*

يار *a friend, mistress; defender,*

power, advantage

يارب *O heaven! O Lord! comp.*

of يا *and* رب *a lord, master*

THE END.

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يازده *eleyen*

ياسمين *jeffamine*

يافت *he found, fr. to find*

ياقوت *a ruby,*

يت *(annexed to words) thy.*

يد *the hand; aid, power, strength*

يش *(annexed to words) their*

يعني *that is to say, viz.*

يغما *prey; spoil, booty*

يك *one*

يکاه *a hero, conqueror; incomparable; unequalled*

يكتاي *precious, valuable, rare.*

يکديگر *one another*

وزيکدم *one moment*

يکدو *one or two, a few*

يکدانه *ineestimable, rare*

يکروز *one day*

يم *(annexed to words) my.*

يمن *Yemen, Arabia the happy*

يوسف *Joseph.*

it arrives, it comes
 رفتن I went, from
 همیشه always
 هندو black; an Indian
 هنگام time, season
 هنوز yet
 هوا air: wind: sound
 هیچ no, never
 میدانی dost thou not know?
 از انشتن from
 بيشتن to lay down

يا O; or
 ياب or يابان finding
 يافتن I may find, both from
 ياد remember; memory, record
 يار a friend, mistress; defender,
 power, advantage
 يارب O heaven! O Lord! comp.
 of يا and رب a lord, master

يازده eleven
 ياسمين jessamine
 يافت he found, fr. یافت to find
 ياقوت a ruby,
 يت (annexed to words) thy.
 يد the hand; aid, power, strength
 يش (annexed to words) their
 يعني that is to say, viz.
 يغما prey; spoil, booty
 يك one
 يگاه a hero, conqueror; incom-
 parable; unequalled
 يكتاي precious, valuable, rare.
 يكد يكد one another
 وز يكدم one moment
 يكد one or two, a few
 يكدانه inestimable, rare
 يكدروز one day
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